

THE ATHENÆUM

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SATURDAY, OCTOBER 31, 1891.

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EVENING LECTURES to WORKING MEN.—ROYAL COLLEGE of SCIENCE, LONDON, with which is incorporated the ROYAL SCHOOL of MINES, will be opened on NOVEMBER 1st. Lectures will be given during the present Session in the Lecture Theatre of the Museum of Practical Geology, Jermyn-street, S.W.—'Foam and Bubbles,' by C. V. BOYS, Esq., F.R.S., Assistant Professor of Physics; 'Recent Chemical Discoveries,' by G. P. WYKES, Esq., R.Sc., Assistant Professor of Chemistry; 'Our Bones,' by G. H. HOWES, Esq., (a Modern Version of an Old Story), by G. H. HOWES, Esq., Assistant Professor of Zoology. The First Course, by C. V. Boys, Esq., will BEGIN on MONDAY, November 9, at 8 o'clock P.M.—Tickets may be obtained, by WORKING MEN only, on application to the Museum, Jermyn-street, S.W., or to Mr. HOWES, 18, Newgate-street, E.C. Price 1s. for the Course, &c. Each applicant is requested to bring his name, address, and occupation written on a slip of paper, for which the Ticket will be exchanged.

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W. M. GRISWOLD, Cambridge (Mass.), U.S.A.

SATURDAY, OCTOBER 31, 1891.

CONTENTS.

	PAGE
MAHDIISM AND THE SOUDAN ...	575
THE FRAGMENTS OF ZENO AND CLEANTHES ...	576
THE BOXBURGHE BALLADS ...	577
VENETIAN DESPATCHES FROM THE FRENCH COURT ...	577
NOVELS OF THE WEEK ...	579
CODEN AS A MANCHESTER MAN ...	580
GUIDE-BOOKS ...	580
CHRISTMAS BOOKS ...	581
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	582
THE VERB "TO SLATE"; LAMB'S "JOHN WOODVILLE"; MR. PARTON; THE PUBLISHING SEASON ...	583—586
LITERARY Gossip ...	586
SCIENCE—THE BIRDS OF SUSSEX; DR. HERBERT CAMPENTER; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; Gossip ...	587—588
FINE ARTS—THE OLD WATER-COLOUR SOCIETY; LIBRARY TABLE; ROMAN REMAINS IN CHESTER; Gossip ...	589—591
MUSIC—THE WEEK; Gossip; CONCERTS AND OPERAS NEXT WEEK ...	592—593
DRAMA—THE WEEK; Gossip ...	593

LITERATURE

Mahdiism and the Egyptian Sudan: being an Account of the Rise and Progress of Mahdiism, and of Subsequent Events in the Sudan to the Present Time. By Major F. R. Wingate, Assistant-Adjutant-General for Intelligence, Egyptian Army. With Maps and Plans. (Macmillan & Co.)

As a much fuller and more authentic chronicle than has yet been attempted of the strange and deplorable project for building up a new empire in the Nile Valley which was started about ten years ago, and of the blundering efforts to suppress it, this handsome and weighty volume is too modestly described by its author as "a small contribution towards the publication of a complete history of the Sudan which must sooner or later be undertaken by abler hands." Major Wingate is not a master of style, and he is evidently better fitted to be an "Adjutant-General for Intelligence" on military matters than a profound historian. But he knows Arabic, and has made good use of his rare opportunities for collecting precise information and sifting conflicting evidence on political and social as well as military movements about which there has hitherto been, and it is to be feared ever will be, much mystery. He has thrown a flood of light on obscure incidents of great public importance, and he has wisely chosen to group his facts in chronological order, giving a chapter or two to summaries of each year's occurrences in various and widely separated portions of the Soudan, instead of attempting a more artistic grouping. This is the most proper arrangement for a volume of *mémoires pour servir*, and will materially help the reader in drawing his own conclusions from the statements submitted to him. As the work is avowedly a justification of, or an apology for, the policy pursued by the Egyptian Government since it came under English guidance, and as such bears the "imprimatur" of Sir Francis Grenfell, opponents of that policy should only be grateful for having the material so clearly and honestly offered for criticism. The book, moreover, is well supplied with carefully executed coloured maps, showing the spread and decadence of the Mahdi revolt between 1882 and 1891, and with plans of battles and strategic operations.

Major Wingate's last chapter, describing so far as he knows it the present state of affairs under the Khalifa Abdulla et Taashi, is much ampler and more lucid than his preliminary account of the origin of the revolt, the truth about which will probably never be known. What he says on this subject, however, is instructive, and its accuracy in the main may be assumed. It is conceivable that when, some dozen years ago, and in about his thirtieth year, Mohammed Ahmed, the boat-builder of Dongola, "tall, rather slight, of youthful build, with large eyes and pleasing features," began to preach religious reform, and with it political reconstruction of Soudanese society, he was a pure-minded and well-intentioned zealot. He was undoubtedly a man of great intellectual power, and yet greater as an orator. The people he addressed were vicious and degraded enough to be in need of the redeemer he proclaimed, and the oppressions they endured at the hands of their Egyptian taskmasters must have made it easy for them to believe that deliverance could only come by throwing off the foreign yoke. The vigorous attempts made by Sir Samuel Baker between 1870 and 1873, and by Gordon between 1874 and 1879, to establish order, and especially to put down the slave trade, however beneficial they might have been had they been permanent and successful, had intensified the discontent of the people, and when in 1880 Gordon was succeeded by Raoul Pasha all was ready for revolution. But if at any time

Mohammed Ahmed aimed at being merely a modern John the Baptist heralding the longed-for modern Saviour, he could not resist the temptation, when his eager disciples exclaimed, "You are our promised leader," of answering, "I am the Mahdi." It may have been an accident, too, that, while preaching purity of life and the overthrow of tyrannies, he drew his boldest followers from the cruel and vindictive Baggaras, the notorious slave-raiders in the regions west of Khartoum and the White Nile, and that the cleverest of these, Abdulla et Taashi, was accepted by him as chief counsellor and agent. Mahdiism at once became a terrible reality, and its rapid growth was inevitable.

As he admits the utter unfitness of the Egyptians to rule the millions of barbarians in what he still calls the Egyptian Soudan, and the futility of all the aid given to them by Englishmen, alike in the earlier period of Baker's and Gordon's administration and in the later stage which culminated in the destruction of Hicks Pasha and his army, it is strange that Major Wingate does not see that Mahdiism was only encouraged and aggravated by the steps taken to thwart it. One of his chapters opens with the cynical admission that "the expedition to Abyssinia relieved eight men and cost eight millions." Other chapters record the squandering of other millions and the waste of hundreds of lives—most of them, of course, Soudanese and Egyptian—for each individual who was rescued. He has splendid exploits of heroism to describe; but the melancholy truth enforced by his volume is that, Mahdiism being a direct consequence, though not strictly a product, of vain endeavours to achieve impossibilities, none of the pro-

jects for crushing or weakening it had any other effect than to strengthen and enrage it; and that in so far as it is now dwindling, its decline is due to the wearing out of an enthusiasm which has been mainly kept alive thus far by injudicious defiance of it. The zealous followers of the usurper who since June, 1885, has been at the head of affairs appear at no time to have numbered more than a few thousand, and all the rest of the people in the Soudan have been their dupes and victims, compelled to fight at their bidding, and robbed and persecuted whenever there was no fighting to be done. At first and for some while the great wave of fanaticism, quickened by widespread and ineradicable detestation of Egyptian misrule, provided the Mahdi, and even the now dominant Khalifa, with huge armies, and armies may still be raised under sufficient provocation; but the lawless tyranny of Abdulla et Taashi and his gang has long been oppressive to the Soudanese, who, if they are left alone, may be trusted to deliver themselves from it.

A considerable portion of Major Wingate's book treats of General Gordon's defence of Khartoum and his deplorable end. This painful story is elucidated by numerous documents, now for the first time published, and by the evidence collected by Major Wingate and others from prisoners and refugees. But the information is fragmentary and disjointed, and is much confused by the clumsy way in which it has been presented.

Other pages of the volume throw unexpected light on the history of Mr. Stanley's Emin Relief Expedition. Emin Pasha was bravely, and with the greatest difficulty, holding so much of the Equatorial Province as it had been possible for him to retain when, in December, 1887, Mr. Stanley reached Lake Albert Nyanza. Major Wingate shows that Mr. Stanley's rough treatment on his way thither of Kabarega's vassals very seriously injured Emin's prestige with the allies on whose help he then depended, and yet more, that Mr. Stanley's other proceedings and arrangements before January, 1889, when the proffered "relief" was available, not only induced the mutiny among Emin's soldiers which caused the final crash of the Equatorial Province, but also gave a great impetus to the Mahdi movement in the north as well as in the south. Hearing that a "white Pasha" had been attacking the natives near the Albert Nyanza and offending the Egyptians in Emin's province, the Khalifa sent a party to take advantage of the confusion. He thus summed up the history in a letter to Osman Digna:

"Tewfik had sent to Emin one of the travellers. His name is Mr. Stanley. This Mr. Stanley brought with him a letter from Tewfik to Emin, telling him to come with Mr. Stanley, and give the rest of the force the option of coming with him or remaining here, as they please. The force refused the Turkish orders, and received us gladly. We have found a great deal of ivory and feathers.....All the chiefs of the province, with the inhabitants, are delighted to see us. I have taken all the arms and ammunition."

As we know, Emin and some of his people were ultimately withdrawn from the Equatorial Province by Mr. Stanley; but there can be no doubt that the exaggerated report of the Mahdi success in this region induced

the "jehad" on the Egyptian frontier in the latter part of 1888, which was only arrested with difficulty by Sir Francis Grenfell's victory at Toski.

In that struggle Nejumi, the ablest of the Khalifa's lieutenants with the exception of Osman Digna, was killed; and the utter failure of the Mahdiists, due to the loyalty of the people in the district, seems to have averted all risk of future invasion of Egypt by these desperadoes. There were, however, some ominous movements outside Suakin last February, which Major Wingate chronicles in a supplementary chapter. Tokar was then taken, and Osman Digna, though he managed to escape, was signally defeated. Major Wingate gives a graphic account of the small expedition, in which he shared, and he attributes to its true cause the ease with which Tokar was captured. But he misses the moral to be drawn from this affair. If, as we may hope, Suakin and its neighbourhood have been finally relieved from Osman Digna's oppressions, it is because the Hadendowas and the Amarar have completely broken away from him, not because the garrison of Suakin, however it may be reinforced, is strong enough to hold the country against the wishes of the inhabitants. If these tribes and their kinsmen outside Wady Halfa and Assouan, and in other parts of the Eastern Soudan and the Nile Valley, are to be peaceable and are to advance in ways of civilization, it will not be through the substitution for Mahdiist tyranny of a revival of the old Egyptian tyranny. They must be treated as allies, not as subjects, and the alliance must be of better sort than even Major Wingate gives evidence of in the elaborate work he has written with the manifest object of bespeaking favour for an Egyptian reconquest of the Soudan. "Should that country again become an integral portion of the Khedivial dominions," he says, "there is no doubt that the lessons learnt during the past ten years will not be forgotten." There can be no Khedivial aggression without English help, and the lessons of the past ten years afford much more warning against further English meddling in the business than warrant for reliance on Egyptian wisdom.

In his introduction to Major Wingate's book Sir Francis Grenfell naively says that "the services of the Egyptian officers have not been prominently mentioned. But their names are omitted for the sake of brevity and not with any intention to detract from their services." Seeing how many of the six hundred pages are occupied with Mahdiist proclamations, "visions," and so forth, of which fewer specimens would have sufficed, half a dozen pages could surely have been devoted to records, if Major Wingate had any to give, of Egyptian valour and patriotism.

The Fragments of Zeno and Cleanthes. By A. C. Pearson, M.A. (Cambridge, University Press.)

The history of Greek philosophy after the death of Aristotle is a subject which most students have found comparatively uninteresting when they have not found it actually repulsive; and the systems which had the greatest apparent influence on

popular thought in the centuries succeeding their origin are those which in modern times have been least generally, if not least closely examined. The reason for this is to be found partly in the character which the later Greek speculations assumed—in their practical limitation to the question of the highest good and the sceptical controversy, in the unmitigated materialism of the great post-Aristotelian schools and the intellectual poverty of the Academy and the Lyceum; but there is another reason which is probably not less effective. If we had any considerable work of Zeno or Epicurus preserved to us in a complete form it might not be unread for the Schools or the Tripos; as it is, the ordinary student contents himself with acquiring a certain familiarity with their doctrines at second hand out of a German history of philosophy. The alternative of digging for himself among the rubbish heaps of grammarians and scholiasts, Christian Fathers, and compilers of commonplace books is one for which time and enthusiasm alike fail him. Any one who knows from experience how exceedingly important it is for the student to go to the sources for his knowledge will feel on looking into this book that it was a happy thought which led the examiners for the Hare Prize at Cambridge to set the fragments of Zeno and Cleanthes as a subject, and great good luck which sent them a candidate capable of dealing with the subject as Mr. Pearson has done.

The introduction contains a summary account of what is known about the philosophers and of the contents of the fragments assigned to them, with lists of their works, taken chiefly from Diogenes and supplemented from other sources. The fragments of each philosopher follow, arranged in sequence as far as arrangement is possible, and classified under the several heads of Logic, Physics, and Ethics, each fragment being accompanied by notes, for the most part explanatory and illustrative. Besides the fragments proper there are collections of apophthegmata; and the whole is completed by indices. The workmanship, especially considering the conditions, is, on the whole, very good. Mr. Pearson errs on the safe side in including some very doubtful fragments, e.g., Zeno 121 (where, by the way, the reference to Stein's "Erkenntnistheorie" should be note 271, not "p. 271"), 122, 140. His notes contain a great deal of matter, and in not a few cases valuable light is thrown on what was previously obscure; while his criticisms of former writers, such as Hirzel and Stein, although brief, are frequently pertinent. The most noticeable defect is that frequently the treatment might with advantage be fuller. Thus, when Mr. Pearson speaks of the influence of Aristotle on Zeno's conception of *phantasia*, he does not make the difference between Aristotle's *phantasia* and Zeno's so clear as he might. Or, to take another example, in a most useful and otherwise excellent note on a very obscure fragment from Stobæus (Zeno 23) he leaves the words *tῶν μὲν ἐννοημάτων μετέχειν ἡμᾶς* unexplained; and an explanation is the more required because one of the two passages on the strength of which he explains the following *tῶν δὲ πτώσεων τυγχάνειν*, by supposing something like *τὰ ὑπάρχοντα* to have dropped out,

refers to the Platonic participation of the particular in the idea in such a way as at least to suggest that it may also be *τὰ ὑπάρχοντα*, not *ἡμεῖς*, that participate in the *ἐννοημα* which the Stoics substituted for the idea. Again, on Cleanthes 76 he might well explain at greater length why he attributes to Cleanthes the retention of *φρόνησις* as the groundwork of the four cardinal virtues, seeing that in the passage under discussion Cleanthes places *ἰσχύς καὶ κράτος* in that position. Another fault which may be found is that neither the *index verborum* nor the cross-references in the body of the book are by any means complete. For instance, in the note just mentioned on Cl. 76 a reference to the corresponding fragment Zeno 134 (which is discussed, but not identified) would not be out of place; nor would one to Zeno 93 when on Cl. 85 the note speaks of "the eightfold division of soul." And it is rather annoying not to find a reference in the index under *τιτωσις* to Cleanthes—an important omission—and to have to look for *χάρτην εὑρεγον* when one wishes for *tabula rasa*.

These defects are, however, not so serious as to deserve to be dwelt on. They do not prevent the book as a whole from being a valuable addition to the literature of Greek philosophy, and one that will be very useful to the ordinary student by making it a less laborious task to acquire his knowledge in the most profitable way. Nor is its usefulness thus limited; as a collection of the fragments certainly or probably assignable to the first two heads of the Stoic school it gives us a comprehensive view of their teaching which is of the greatest historical interest, since it enables us to estimate as closely as is now possible how far they laid down the lines on which the doctrines of the school ran. The result certainly seems to be a vindication of the originality of the founders of the school at the expense of their successors. Cleanthes in particular comes out better than might have been expected; not because his originality seems greater than his master's, but because tradition has treated him worse. There were, no doubt, subsequent developments in matters of detail which were important for the coherency of the system; but the doctrines here attributed to Zeno and Cleanthes comprise in some form or other so much of what was most characteristic of the school that if they are properly attributable to these two philosophers it is clear that later Stoicism was concerned almost as much as later Epicureanism in fortifying the position taken up by its founders rather than in breaking new ground. At the same time, it may be admitted that these conclusions must necessarily be more or less speculative. We cannot be sure that Zeno or Cleanthes said what Censorinus or Epiphanius reports of them; nor if they did can we always be sure in considering such scraps of evidence that they used the words in the way which our acquaintance with Stoic doctrine in its more crystallized form would lead us at first sight to suppose.

The Roxburghe Ballads. Part XXI. (Vol. VII. Part II.) Edited by Joseph Woodfall Ebsworth, M.A. (Ballad Society.)

MR. EBSWORTH must feel like Christian in the 'Pilgrim's Progress' when he came in sight of the Delectable Mountains. Step by step he has fought his way through difficulties and dangers enough to daunt any but the boldest, and the promised land is now in sight. Already its breath fans his cheek. One part more will see the task of republication of the 'Roxburghe Ballads' completed. This part even is ready for the printers, and a little more zeal on the part of the subscribers to the Society is all that is necessary to place the 'Roxburghe Ballads' in their entirety beyond the reach of accident. That this collection will be completed by the same competent and liberal hand that has wrought through all the previous volumes except the earliest is not to be doubted. The only question is whether the other great collections that exist will be allowed to follow. Of the Society Mr. Ebsworth—not only editor, but, as now is well known, draughtsman—is the soul. To him exclusively is due the progress that has been made; and zeal, courage, and energy such as, in connexion with taste and capacity, he possesses, were necessary to carry the labour through.

In the present instalment are many ballads of extreme interest. The first portion is occupied with what Mr. Ebsworth calls "Merry Adventures." Recalcitrant as are at the outset the maidens whose treatment of their lovers is recorded, they are all amenable, and even when through an entire ballad they frown and say nay, and vow, "Sir, I love not you," a second half is furnished by the tender-hearted author with the burden, "I love no man but you." Sprightliest among these is 'The West-Country Jigg; or, Love in Due Season.' More broadly comic is 'The West-Country Dialogue,' in which Joan's behaviour—no uncommon thing in ballads—is distinguished by vigour rather than by tenderness. 'The Downright Countryman,' again, does not get for nothing the qualifying adjective applied to his name. Some "Willow-Green" ballads include 'The Scotch Lad's Moan: Moggie's Unkindness,' and the many variants of 'The Knight and the Beggar Wench.' Among the contributors to 'Ballads of Love's Mischances' is Thomas D'Urfey, whose 'Love's Torments eased by Death; or, Lovers delay'd grow Desperate,' is sweeter as well as less skittish than D'Urfey's ordinary productions. 'Love's Chronicle,' which comes under the head of "Aggravated Complaints," is by Abraham Cowley. It is, of course, familiar to all admirers of Cowley, being in his happiest vein. It begins:—

Margaritta first possess, if I remember well, my Breast,

Margaritta first of all;

But when a while the wanton Maid with my restless heart had plaid,

Martha took the flying Ball.

Martha soon did it resign to the beauteous Katherine;

Beauteous Katherine gave Place

(Though loth and angry she to part with the possession of my Heart)

To Elisa's conquering face.

Those only who are familiar with the previous volumes will know how much

poetry and humour is contained in the collection, and how much light is cast upon country practices and upon rustic life in England in the seventeenth century. A zealot in the cause he has espoused, Mr. Ebsworth expatiates upon the beauties he collects, and illustrates them from the unrivalled stores of his knowledge. He abounds in manly sentiment, and is beyond measure scornful with regard to those who try to emasculate our literature or repress our pleasures. Not seldom he bursts out himself into verse which has many characteristics of the works with which he deals. The obligation to him of the lovers of early literature cannot be too warmly acknowledged.

Publications of the Huguenot Society of London.

—Vol. VI. *Despatches of Michele Suriano*

and Marc Antonio Barbaro, 1560–1563.

Edited by the Right Hon. Sir Henry Layard, G.C.B. (Lymington, King.)

SIR HENRY LAYARD has done well in rescuing from the dust and oblivion of the "Marciana" these most valuable despatches, which continue a little less brilliantly the 'Relazione' of Michiel published by Tommaseo in the 'Documents Inédits servant à l'Histoire de France,' and add to the information contained in the reports of Suriano and Barbaro (1560–63) which are included in that collection. Although the new despatches cover the same brief period of three years, their minute touches, fresh from day to day, illuminate for us with a still more living likeness some of the most important figures of a singularly dramatic and interesting epoch.

The despatches open immediately after the conspiracy of Amboise. The Prince of Condé comes to Court, and is received in mute indignation by the king, the queen (Mary of Scotland), and the queen-mother. For Condé had been denounced as the soul of the conspiracy by nearly all the Huguenot gentlemen who were hanged from the balcony of Amboise. Immediately after the reception, the prince is called into a room whither their majesties have retired, and is given over to four captains of the guard to be taken to prison. In vain the King of Navarre, brother of the culprit, flings himself on his knees to plead for mercy. No one listens to the father of the future Henri IV. "This arrest has caused the greatest consternation at Court," adds Suriano, "where no one expected or desired it." For, as we shall soon see, Huguenotism is rife at Court, and Condé is the idol of the enemies of Guise.

A few pages later, the Venetian ambassador writes of the sudden death of Francis II. A slight illness, an earache as it seemed, had carried him off, "but on opening the body the brain was found to be entirely decomposed." The new king, Charles IX., is a lad of ten years old, "of goodly and agreeable appearance, and of a great and noble disposition"; and we remember the charming portraits drawn by Michiel and Barbaro, no less than by Smith the Englishman, of the boyhood of a king predestined to so tragic a renown. The young monarch has confirmed all the courtiers of his elder brother in their places,

"so that, little by little, every one will forget the dead man except the little queen his widow,

who is as noble in spirit as she is beautiful and graceful in person. She is left a widow so young of a husband she loved so much—she is deprived so suddenly of her kingdom of France, and has so little hope of recovering her kingdom of Scotland, which is her only dower and all her patrimony—that it is not surprising if she refuses consolation, but weeps, now for her husband, now for her kingdom, full of grief and affection. Everybody pities her."

Lovers of Mary, Queen of Scots, will find an aliment for their chivalrous pity in this volume, from the day when Suriano finds the young widow at Fontainebleau, "sitting almost buried in the dark, and replying only in a few very sorrowful words," to the day which leaves her face to face with a foreign, heretic, and semi-barbarous Scotland. Her relations the Guises propose to marry her to the Prince of Spain, "which did not much please the English ambassador"; and the English ambassador proposes marrying her to the Prince of Orange, "which did not appear to please M. de Guise." Meanwhile, the poor little victim of the difficulties of European politics—"la Reginetta," as Suriano prettily styles her—applies in vain to Elizabeth for a safe-conduct through England to her Scottish throne. Elizabeth refused the permission, and Suriano is loud in his indignation against the "inhumanity which denies a passage through England to a woman, a widow, unarmed, and almost banished from her own home." Ill omens were not wanting to the setting off of Mary, Queen of Scots. A few weeks before her departure a Catholic rising had been suppressed in Scotland. Three of the rebel lords were forced to fly the kingdom. "One of them, the Earl of Bothwell, is expected here within a few days," writes Suriano from Paris on July 3rd, 1561, "and this may possibly cause the queen to come to a fresh determination with regard to her departure." However, on the 25th of the month the young widow set sail for her native shores. Thenceforth the Venetian envoys meet her no more in Paris, but strange news comes of her from time to time. Thus, in March, 1563, the queen-mother is informed that a Frenchman who had arrived some months before in Scotland—a Huguenot, but unwilling to mix himself up with either party in the war—with letters of presentation from M. Damville, the Constable's son, had been found one night under the queen's bed, armed with sword and dagger. "He declared that he had fallen in love with the queen, but others said his object was to murder her." Thereupon ominous rumours arise in the camp of Guise. Madame de Guise herself informs Mare Antonio Barbaro that the man had confessed he was a tool of Madame de Crussol, a Huguenot lady in great favour at Court, who had sent him privily with instructions to dishonour Queen Mary in order to prevent a marriage which might add to the influence of Guise. It is difficult to recognize the romantic Chastelard in this sinister ruffian. The next news that comes from Scotland is still less welcome:—

"Some of the prelates and people have risen, and have required the queen to live like a good Catholic, for, as your lordships know, all that island lives heretically. And I have heard that the queen was not at all pleased

with these manners, and that she has thrown two of the rebels into prison: not that she is not a good Catholic—on the other hand, she would fain they were all Catholics—but because she holds their rebellion for seditious."

If the struggles of the new religion with the old were already disastrous in Scotland, they were infinitely more violent in France. Here we find Huguenotism considered a religion of the upper classes. "In Paris the nobles were either wholly, or, at any rate, in greater part, infected with Protestantism...With the exception of the queen, the Constable, the Dukes of Guise and Montmorency, all the nobility, including even the women, are either of the New Religion or have none at all." But we hear that the ladies about the queen-mother have "very great influence over her"; and it is clear on p. 33, in a despatch marked "Secret," that she herself is regarded as Huguenot: "Her real convictions differ greatly from her words." "She does not help the Catholics so much as she might," Suriano had already complained in the documents published by Tommaseo. Meanwhile, the populace was "entirely Catholic and opposed to all change.....notoriously hostile to the new sect—perhaps because it is favoured by the nobles, whom they naturally hate." The queen with her temporizing policy was for ever shifting between Catholic and Huguenot. Already in the tenth century Liutprand had written: "The Italians wish always to serve two masters in order to restrain the one by terror of the other"; and of no Italian was this ever truer than of Catherine de Médicis. She moves among the conflicting interests of Catholic and Huguenot, of Guise and Bourbon, of Condé, Chatillon, and Montmorency, more elusive in her feminine courtesy and outspoken sympathy than the subtlest statesman of them all. No party is sure of her, and the very lack of confidence she inspires increases her supremacy. She promises one thing and performs another; when her dupes protest against her politic inconstancy, "she is much moved and sheds tears." We remember in the 'Relazione' of Correro those tears of Catherine's, so often shed—tears which she was to pour forth so abundantly, amid fits of fainting and nervous terror, on the night when she induced her reluctant son to order the massacre of St. Bartholomew. But in 1561 the queen-mother was all for peace. She strives to reconcile Guise and Condé "with the greatest possible tact." Her chief defect, in the eye of the Catholic ambassador, is that she is "weak and influenced by others," "timid," and though "always clement and kind," yet "incapable of placing trust in others." "She shows much irresolution." Sometimes, in the case of violent and unbending characters, this continual vacillation threatened a lasting estrangement. Thus Suriano is openly shocked by her advances to the Huguenots. But Catherine knew how to win back the recalcitrant. She sent for the Catholic Venetian, "and very clearly gave me to understand that she was in want of advice.... She was a woman—there was no one to counsel her; she was timid.... and she owned again that she was in want of advice." Thereupon Suriano proffers urgent representations on the necessity of dealing severely with contumacious heretics.

"My representations," adds the ambassador, "were very well received, and her Majesty asked me what I believed would be the Doge's opinion. If any advice could be of any use, she said, it would be that of the Doge."

A very nervous woman! The little king has a slight earache, and the queen-mother is in bed for days afterwards "with a severe tertian fever brought on by grief and fear." She faints, she weeps, she suffers, she hesitates; we remember the words of Correro a few years later, "una donna forestiera, spaventata, senza confidenti, l' ho piuttosto compassionata che accusata." But on occasion she can show the resolution of a lioness. After the colloquy of Poissy, Catherine had so much the reputation of a Huguenot that the Catholic nobles laid a plan to carry off the little Prince Henry into Lorraine. The future Henri III. (who even as a little boy was "most devoted to the Catholic religion, in advance of his years, and showed no pleasure in the society of the young son of the King of Navarre") appears to have been tempted by their offer, which included "many amusements, hunting, horses, everything he could possibly wish for, and the prospect of being the greatest monarch in the world." The child was so much taken by this proposal that he spoke of it to a person in his service, thinking he could trust him. But this wise person informed the queen of the conspiracy. Catherine waited till the following day; then she went to her son, forced him "by threats" to put everything in writing, closed the palace gates, reinforced the guards, walled up the garden windows in the little prince's apartment, and confined him "as if he were in prison." Not for an instant does she relax that vigilant maternal watch and ward, easily alarmed, angrily defensive, which reminds us of the instinct of some untamed and solitary animal.

At the bottom of all her tergiversations there is the same instinct, and all she seeks is to preserve their inheritance to her offspring. If she is anxious for peace, if in her desire to reconcile the two factions she behaves "more like a devoted and diligent minister than a queen, without considering her own dignity and convenience," it is that peace is necessary for her children's future, "since there is not a scudo in the Royal Treasury to carry on the war." The same interest dictates her conduct at Rouen, where she wears herself out in efforts to prevent the pillage of the besieged Huguenot city, "since the king, more than any one else, would suffer by a sack." At the siege of Rouen the King of Navarre is killed. The queen, nearly mad with terror, declares that she will flee into Flanders with the king. But she does not flee. She stays to see her child ride into the conquered city, "through streets richly adorned, over the dead bodies of his subjects, stripped by the soldiers." A corpse was but a corpse and not redoubtable in itself. We do not hear that Catherine showed any qualms on this occasion. But a few months afterwards, when Guise is murdered, "the queen fell fainting to the ground and was carried out of the room." But she recovers herself, and a few days later we find her suggesting to the Princess of Condé that, "now that

Guise was dead, an arrangement could be more easily arrived at."

This woman, so instinctive, so feminine, in her nervous weakness, in her maternal solicitude, in her lack of good faith, her imaginative terrors, was also a woman by her courage in face of material as opposed to fancied perils. At Orleans she established herself within reach of cannon-shot, gave orders, and behaved "as became a great captain." When she heard that Paris was on the eve of an outbreak against her authority, that the people "intensely hated her" and circulated "disgraceful and filthy libels against her," she answered by riding to the capital incognito, fêting and caressing the Parisians, dancing with them, offering them banquets, music, fireworks, and other entertainments. "She has quite gained the affections of the Parisians," adds Barbaro a few days later. Instead of circulating libels, they bestowed on the fascinating queen the funds of which she was in such deadly need to carry on the war, and even, after much cajoling, consented to admit the hated presence of Condé in their midst. Whereupon the queen rides off to Condé, cajoles him, waits, flatters, entreats, consults, promises, until even the unbending leader at last submits and consents to come to Paris. Never was so assiduous, so patient, so indefatigable a peacemaker as Catherine of blood-stained memory.

Never was a queen so humble! Too humble, says Barbaro, "never considering in any way her own royal position, labouring conscientiously and at any sacrifice, patiently, ably, assiduously, towards a reconciliation...even humbling herself before these gentlemen." And yet the queen was proud. When Elizabeth declared that she would not restore Havre to the French until she had received Calais in exchange, "Calais," cried Catherine, "belongs to France, firstly by ancient possession, and secondly through my mother, the Countess of Boulogne!" Thereupon Elizabeth made some disparaging remark about a queen who had been born a simple private gentlewoman and whom no one held of any account. Catherine had heard once too often that famous phrase of Diane de Poitiers about "la fille du marchand," which is echoed in varied tones by every Venetian ambassador. She fired up at last. "This war," she said, "is my war, my own war...an affair of honour between me and the Queen of England, she being a woman and I a woman." In opposition to the ministry, the royal army immediately laid siege to Havre in spite of Elizabeth's menace "to appeal to all the powers and to risk her kingdom in defence of her dignity." The town was defended by an unparalleled position, almost surrounded by marshes and water from the sea, so that the besiegers had to pass along the shore covered at once by the foam and gravel thrown up by the waves and by the artillery of the besieged; but Catholics and Huguenots united their forces and fought like heroes for the queen who had never openly declared for either party, and Havre surrendered to the troops of France. Thus even the rancours of this remarkable woman furthered the greater glory of her kingdom.

Amid the "immense delight" with which

the queen and "all good men" welcomed the capitulation of Havre, we take leave of Barbaro. Would that Sir Henry Layard might discover other volumes of despatches no less interesting on the shelves of the "Marciana"! Those missing "Relazioni" for the year of the St. Bartholomew, hitherto undiscovered and certainly either hidden or destroyed, may not impossibly emerge one day from the vast masses of the Venetian archives. Let us trust that Sir Henry Layard may persevere in his endeavours, and that at some future time the Huguenot Society may have another opportunity of rendering service to the students of history, or, indeed, of human nature.

NOVELS OF THE WEEK.

Darkness and Dawn; or, Scenes in the Days of Nero: an Historic Tale. By F. W. Farrar. 2 vols. (Longmans & Co.)

The Lords of Cunningham. By William Robertson. (Paisley, Gardner.)

The Sin of Olga Zassoulitch. By Frank Barrett. 3 vols. (Chatto & Windus.)

Love or Money. By Katharine Lee (Mrs. Henry Jenner). 3 vols. (Bentley & Son.)

Beatrice and Benedick. By Hawley Smart. 2 vols. (White & Co.)

Miss Wentworth's Idea. By W. E. Norris. 2 vols. (Ward & Downey.)

Amour de Jeune Fille. Par Madame E. Caro. (Paris, Calmann Lévy.)

ARCHDEACON FARRAR claims that his canvas of scenes in the days of Nero shall not be judged as a novel. 'Darkness and Dawn' is not, indeed, even so much as an historical novel, for there is next to no construction of plot outside the grim narratives derived from Tacitus, Seneca, and their contemporaries. To connected narratives and letters Dr. Farrar has added a multiplicity of materials from the literature of imperial Rome, at and after the close of the first century. With vast labour and perseverance he must have ransacked the satires, odes, and epigrams as well as the longer works of the most polished Latin authors in that most dissolute and demoralized age. He has thus put together, for the older and younger readers of a sensation-loving age, a record of deliberate, refined, and accumulated criminality, of murder and lust and cruelty, such as would scarcely be found in any other printed book easily accessible to young and impressionable minds, though it is true that the author has somewhat softened down the crudest details of Nero's more ghastly crimes, and has avoided altogether the worst features of the age. Dr. Farrar has painted this lurid picture for a definite and intelligible purpose, in order to exhibit the golden vein of Christian faith and profession running through the dense mass of pagan vice and bloodthirstiness; and his story ends with the bright refulgence of that dominant faith which was to vanquish the empire of the world. Considerations of reticence and fastidiousness, not to say of exact chronology, seem more than once to have given way before the craving of the artist for an effective contrast; and certainly it would be impossible to secure a contrast more sharp and striking than that which is here drawn between the ecstasies of the

early Christian faith and the stews and blood-pits of Nero's Rome.

Mr. Robertson also deserves credit for a manful effort to restore the historical novel. Could any man do so with success, he would be a benefactor to the age. But the aspirant must contend with many difficulties. When the greatest of historical novelists aroused the interest of two nations, and then of the world, he had the benefit of the absence of the scientific historian, and of the presence of a vague national pride in the past. In our days every boy who has passed the Fifth Standard is a sworn cosmopolitan, and our writers have agreed to bless humanity that they are rid of the dark days of old. Yet the popular ignorance of those days remains about the same. Again, what subjective qualities must our author bring to the field! Accurate knowledge is now essential. The poetic spirit, which in history shows its practical side by grasping the motives of men, was never more necessary. Local knowledge—so difficult in days when all men are wandering from home, and scouring earth and sea for subsistence—must be his; and he should be a past master in local diction, the expression of local thought, at a time when language is being stereotyped to the extinction of its virility. That the author of 'The Lords of Cunningham' has not surmounted these difficulties is little to his discredit. He has erred in prolonging the agony of his history, the feud of the Cuningshams and Montgomerie in Ayrshire in the sixteenth century—by too much στρατηγία in the dialect of the nineteenth. Otherwise the alternative slaughter of clansmen might have read like a page of 'The Four Masters.' Still he has made some characters distinct. Lady Elizabeth (otherwise Margaret) Montgomerie, who is art and part in the slaughter of the Earl of Eglinton, is tragedy itself; while Sir Neill, her husband; his daughter Anna, the true Scottish heroine, tender and strong; and that remarkable historical figure Capt. Stewart (umquile Arran, &c.), who is brought on the stage as a philosopher retired from the world, may be usefully remembered. Some solecisms, as well as Scotticisms, may be commended to the author's attention.

To say that readers of the Newgate Calendar will enjoy Mr. Barrett's story is putting his merits too low; there is much power in the delineation of Olga's nature struggling instinctively after good in a hopeless, overpowering element of sordid crime. That she never has a chance, never can escape the consequences of her birth—the daughter of one felon and the granddaughter of another, dependent on the latter for daily bread, and in danger from the vengeance of the most untiring police in Europe—is too true to the probabilities of life; though in such a case as Olga's it would not have been inconceivable that she should have told truth and shamed the devil when first her heart was touched by Lesley's affection. But the circumstances of the crime at Pangbourne, most ingeniously complicated, almost deprive her of any choice of action when once she has been compromised by the heartless Isaakoff. That consummate pretender, imposing in every sense, is nowhere more true to himself than when he hoists the Parkers with

their own petard, and goes off with his spoil in a state of virtuous indignation, leaving his victims penetrated with shame at the shadow of suspicion cast on so gallant a gentleman, and his granddaughter with no refuge but the arms of the lover whom she is, by what seems *force majeure*, compelled to mystify and deceive. The taint of crime will be too overpowering for most readers, and to our thinking verges on the repulsive—notably in the scene where Isaakoff and the Parkers wreak their mutual vengeance; yet such a wholesome English character as Evelyn, and such touches of pathos as in Olga's act, when, in her longing for reconciliation, she puts the flowers from the Pangbourne garden on her husband's table, relieve the gloom which would otherwise have overweighted the story.

There are good points in 'Love or Money,' with several weak ones. It is well plotted out to begin with. The poor parson with his numerous family, and the pet child who contracts round her devoted head the main interests and troubles of this vivacious book, are freshly drawn. There is a very pretty picture, too, of a religious prig—a prig, that is to say, in spite of his religion—who receives his punishment at the hands of two of the vicar's daughters. One of these, Phil Ferrars, a scheming little worldling, imperturbable in her self-reliance, and utterly destitute of a conscience, brings herself into grievous peril, and is sentenced to be hanged. Out of this the author manages to get some strong situations, one or two of which are skilfully managed, albeit weakened here and there by incongruous touches. There are two lordlings, a virtuous and a vicious, who are somewhat wooden of their kind; but the characters of Phil and her sisters are natural and well conceived.

Well-told and stirring stories of the Crimean campaign form the background of Mr. Smart's new novel, which shows no falling off in *verve* and liveliness from the usual calibre of his books. Miss Smerdon is a sufficient Beatrice, bitterly self-despising when the reported mishap of Benedick (Major Byng) has broken through her crust of sarcasm, and induced her to volunteer a letter to him which is all too curiously acknowledged. Polly Tarrant, née Phybbs, is a tart and lively soubrette, and it is quite in nature that she should work her fingers to the bone on behalf of a loutish husband, younger than herself, who accepts all her sacrifice as his due. But Hugh Fleming and Nellie Lyndon are the leading actors, after all. Nellie is a gentle creature, but proud enough to resent what she is too well justified in regarding as deception. Fortunately Hugh, though for a time neglectful of duty in consequence of the fascinations of his charming Russian nurse, can exculpate himself from any grave default, and things end happily. Nellie

"would hardly have been a woman if she had omitted to ask the one question: 'Is Mlle. Ivanhoff [sic] pretty?' And Hugh would have been the veriest fool if he had replied otherwise than: 'No, I don't think so, but I have heard men call her good-looking.'"

The negative qualities of Mr. Norris's method were never better illustrated than in 'Miss Wentworth's Idea.' It is full of artistic reserve, it is entirely free from all

sensationalism whether of style or incident, and the characters, with hardly an exception, never for a moment deviate from the plane of lifelikeness. But more is wanted to make a novel interesting than excellent workmanship and truth to nature, and for that additional and indispensable quality one looks in vain in the pages of 'Miss Wentworth's Idea.' The antagonism of good and bad "form," as society understands the term, is depicted with unfaltering skill, but of charm or pathos there is not an iota from beginning to end. A discreet and elegant cynicism is the prevailing note of the book; whatever sympathy is excited in the mind of the reader is certainly not on the side of the angels.

It is difficult to find much to say of Madame Caro's novel except that it is a pretty story, for the most part sad, with an admirable portraiture of two characters of girls, one sweet'y good, and the other giddy without being really bad at any point.

Alderman Cobden of Manchester: Letters and Reminiscences of Richard Cobden. With Portraits, Illustrations, Facsimiles, and Index. By Sir E. W. Watkin, Bart., M.P. (Ward, Lock & Co.)

WHEN the late Mr. Henry Richard proposed to write the life of Cobden, Sir Edward Watkin placed at his disposal the principal contents of this volume; but the parcel was lost sight of, and Mr. John Morley was not able to make use of it in preparing his comprehensive biography. That was, perhaps, a fortunate accident, as the documents were left for Sir Edward Watkin to issue in a separate volume, which shows us Cobden's place in Manchester history with more clearness and fulness than might have been attainable in the general work. The collection was well worth publishing, and most of the editor's comments and elucidations are to the point. The value of the book, moreover, is greatly enhanced by the portraits of Cobden, his parents and his friends, the sketches of Manchester streets and buildings, and the facsimiles of letters from Carlyle, Dickens, Disraeli, and others, besides Cobden himself, with which it is lavishly illustrated.

Sir Edward Watkin has had chiefly to rely on his own and his father's reminiscences and on local records for the material of his first and longest chapter, but he gives in it an amusing and instructive account of the difficulties incident to the incorporation of Manchester half a century ago. We here see the embryo statesman receiving efficient schooling, and already proving himself a shrewd and fearless reformer, in his war against the municipal abuses that were upheld alike by the Tories and the Radicals of those times. Cobden was one of the first batch of aldermen elected, and, working vigorously at the post for six years, he rallied round him many of the friends who were afterwards to be his foremost allies in the Anti-Corn Law agitation.

On the history of this agitation the letters printed by Sir Edward Watkin throw only side-lights. But they afford fresh illustrations of Cobden's character. In one, written in 1841, he said:—

" You alluded to me in a former letter as a leader of the masses, but I know my own qual-

ifications, and they are not such as are required. I have not the physical force, and the tone of my mind is opposed to such an undertaking. I know exactly my own field of usefulness—it lies in the advocacy of practical questions, apart from mere questions of theoretical reforms. My exertions are calculated to bring out the middle class, and that will pave the way for a junction with the masses, if they can be brought to act under a rational and honest leader."

" In those days," says Sir Edward Watkin, " I was almost perennial 'honorary secretary' to movements, big and little," and in that capacity he seems to have sought more help from Cobden, especially as a speaker at meetings, than the busy politician had time or inclination to give; but the author's position enabled him to be useful to his friend in many ways, among the rest as his almoner. Of Cobden's kindness in relieving from his own purse some of his humble colleagues who suffered through their devotion to "the League," we here have welcome instances.

Cobden was at all times a zealous supporter of Manchester institutions, one of them being the Athenæum, which he had a principal share in founding in 1835, and of which Sir Edward Watkin was secretary for some years. Dickens presided at its annual meeting in 1843, when Disraeli was present, and Disraeli took the chair in the following year. On this occasion Cobden wrote:—

" Those Young Englanders are sad political humbugs; but, nevertheless, if you think an importation of them will help the Athenæum, I can't quarrel with your tactics. Ben'D'Israeli will make a good chairman. If Lord John Manners and Smythe accompany him, you should take care to have an admixture of native and liberal talent, so as to prevent the appearance of one-sidedness.....I confess I don't like the idea of Manchester throwing itself too exclusively upon the patronage of the landed aristocracy. But you are not to blame. The fault lies with the 'aristocracy of industry,' who are wanting in self-respect and do not stand by their order."

In one of his chapters Sir Edward Watkin prints several letters written by Cobden to Mr. C. D. Collet, encouraging, and now and then wisely checking, the indefatigable organizer in his attacks on the advertisement duty, the newspaper stamp, and the paper duties. In 1853 he warned his correspondent against being "too plain spoken."

" If you had for your client the 'fierce democracy'—nay, if you could only have the support of one such spontaneous meeting as we have seen supporting the Grand Turk or Miss Cunningham—you might then fling saucy phrases at the head of a Chancellor of the Exchequer with consistency. But cast your eye over the subscription list of the Association, and you will see how exclusively, almost, we comprise steady, sober, middle-class reformers—free-trade, temperance, education, peace advocates, who will stand by you from year to year, and gather about them a constantly increasing moral power, provided you handle them judiciously, and do not place them in a position in which they think they are committed to a tone of agitation which does not fairly represent their feelings. As an old master in that line, who served my seven years' apprenticeship, I must use the privilege of speaking frankly."

It is as a cautious, step-by-step reformer, bravely ahead of his own class, that Cobden appears throughout this volume, and its presentation of him in that light makes it

all the more acceptable as a pendant to Mr. Morley's account of the great popular leader.

GUIDE BOOKS.

Guides Joanne.—Grèce Continentale et Iles (Hachette & Co.).—This sequel to a former volume, which treated of Athens and its neighbourhood, has the usual merits of the series. It is written by well-known scholars, and is kept within the strictest limits of terseness. To accomplish this latter task in the case of Greece is peculiarly difficult, seeing that every new description of the country contains new matter of great importance—the results of the ever-spreading research of all the schools settled for that purpose at Athens. As might be expected, this book, written by members of the French School, themselves successful explorers, gives prominence to the many excavations they have made, and so the reader will find very full information on the sanctuaries of Amphiaro (near Oropus, p. 3), of Apollo Ptoos (p. 19), of Poseidon at Isthmia (p. 199), and other such special points, along with the more famous results obtained at Mantinea, Delphi, and Delos. The writers are, however, not precise enough in their references to the various monographs wherein these novelties are fully described. The importance given to many such excavations, of which the ordinary traveller has no knowledge, leads us to say a word on the general proportions of this valuable book—a matter of just moment in a pocket-book of travel. Epirus and Crete are included as being of Hellenic interest, though still under the Turks, and to this no objection can be made; but to devote to these and to Ætolia and Acarnania—all of them outlying parts of the great subject—over 80 pages out of 510, seems to us questionable. The information given in these 80 pages is, no doubt, very sound and welcome, but is it not likely that more prominent and interesting places have suffered in consequence? And if Epirus and Crete are to be included, as well as the Cyclades (where Delos and Santorin are of first-class interest), why exclude the thoroughly Greek islands near the Asiatic coast: Chios, Samos, Patmos, Rhodes? And why relegate to the last page in the book the northern islands, omitting Lemnos, Thasos, Samothrace? Above all, why omit the real hearth and home of the Greek religion in its mediæval splendour, the marvellous promontory of Athos? Had the authors confined themselves strictly to Greek soil (in the modern political sense) their position would have been logical. As soon as they determined to include some Turkish lands, they necessarily exposed themselves to this criticism. Two other minor questions of proportion occur to us. Is it reasonable to fatten a tidy little volume of 510 pages, which would easily fit into a pocket, with 150 pages of advertisements—advertisements, too, for the most part perfectly irrelevant? But, of course, this is a question for the publishers, and not for the authors, to answer. Again, in the carefully estimated itineraries, we find one figure which startles us. To the tour of the Morea twenty-seven days are allowed, a very ample period for the ordinary tourist, but of these six are allotted to the passage from Kalavryta (near Megaspilion) to Argos! This is far more than enough. As regards Megaspilion we may note in passing that the honour of having given birth to Greek independence is transferred in this book to the monastery of Hag. Lavra, much nearer to Kalavryta. The authors are essentially classical scholars, and though fully aware of the mediæval interest of Greek travel, as may be seen from their excellent account of Mistra, seem less awake to Byzantine than to pagan Hellas. They do not appear to have thought it worth their while to look at the numerous books on Greece by English scholars, in which, however, they would have found many small things worth adopting or recommending, e.g., the camels of Itea, the preferable alternative of

a boat journey from Nauplia to Astros, and the fascinating journey from Tripotamo over Mount Erymanthus to Patras, first described in Mr. Mahaffy's 'Rambles and Studies.' Far more serious is the silence of the authors concerning the recent drainage works at Lake Copais and the curious legal difficulties which have arisen with the riparian proprietors. We do not intend these remarks as any censure of this excellent book, but rather as an evidence that it is worthy of minute study, and capable of improvement in subsequent editions. Any work on so large and intricate a subject, however careful and scholarly, must fall short of perfection. The following trifles are probably due to the compression of the book, and we suggest a reconsideration, at least of the form of the expression, to M. Haussoullier (the editor). Are M. Dumont's words, cited p. xxiii, true, that the Greek is *incapable de cruauté*? Are there no wholesale cruelties in the noblest parts of Greek history? and is About's satire 'Le Roi des Montagnes' without any basis in fact whatever? The legend of Amphion and his building of Thebes is not that of an improver and fortifier, but of a real founder, as appears from the recently discovered fragments of the 'Antiope.' Whether the Seven Gates ever existed there in fact is a matter of great doubt. The so-called Evangelist St. Luke, whose tomb is at Thebes, is surely Byzantine evangelist of the eleventh century, confused with St. Paul's comrade. The "lion de marbre" at Chæronea suggests Parian or Pentelic stone. It is really blue limestone, a much humbler variety of marble. It is not true (p. 10) that Epaminondas annihilated (*anéantit*) the Spartan army at Leuctra, and the date 363 B.C. is probably a mistake for 362. The view of the plain of Argos described at the opening of the 'Electra' of Sophocles (p. 226) is not to be verified on the spot, as we can testify after many experiments. From the high plateau above Hagios Petros (on the way to Sparta) the "impatient eye" of which the authors speak cannot fix itself on the white houses of Sparta, which is not visible for hours after the serrated, snowy ridge of Taygetus has come in sight. Nor are the terrors of the Languada Pass, so graphically described, at all serious. Even a lady can undertake it without apprehension, nor did we ever find it necessary to dismount (for safety's sake). If a gale were blowing up or down the pass it would doubtless be awkward. We might enlarge this list of details wherein we differ in opinion from the authors, but whatever importance such trifles may possess to them, to the reader of the book they are of very little interest. He has in this handy guide-book what he requires for his journey at a cost far less than that of our English rival, or even of the admirable Baedeker recently translated; and he may trust the brief judgments on art and archaeology which the authors have occasionally allowed themselves as those of competent specialists who have spent years in examining the antiquities of the country they describe.

Sketches from a Nile Steamer for the Use of Travellers in Egypt. By H. M. and N. Tirard. (Kegan Paul & Co.)—Mrs. Tirard (Miss Beloe) has made such close acquaintance with the lore of popular Egyptology, and her addresses to students yet on the threshold of that science have become so well known to those who care for such pursuits, that the volume in which she relates her first visit to the land of her sympathies (*i.e.* in the cold season of 1889–90) can need neither excuse nor introduction of any kind in explanation of its existence. The lady was accompanied on her tour by her husband and, as it appears by the initials indicating authorship, her *collaborateur* in sketching; but whether the literary partnership refers to pen or pencil only, or to both, it is not stated. The Rameses, "the largest and best of Cook's steamers on the Nile," conveyed our travellers

from Cairo to Luxor, and thence, after a stay of four days, passed up to Aswân, touching at Esneh, Edfu, and Kom Ombo. When near their destination, they got into small boats and landed on the right-hand bank to inspect the tombs discovered by Sir F. Grenfell; and after visiting Elephantine Island, and obtaining a good view of the cataract and surrounding scenery, they made their way to the town of Aswân. Two days later, having had more than one good look at Philæ, they were embarked on the Sethi, which was to take them to the second cataract, and in another two days they were at Abu-Simbel. The smaller temple, in its exterior and interior, is described; and the describer invites attention to the figures of Rameses and his wife ("perhaps the most beautiful female form to be found in Egyptian sculpture") as also to their six children:—

"Everywhere the king and queen are seen together offering to the gods, or receiving from them life and blessings; everywhere the sacredness of their union as husband and wife seems to be had in remembrance. No record is given us why these temples of Aboo-Simbel were excavated in the solid rock; they are so extraordinary in their beauty that one is tempted to hazard a guess. The smaller temple does not face the same way as its gigantic neighbour—the river here gives a bend; and while the great Colossi sit facing eastwards and looking down the river, the figures forming the façade of the smaller temple face south-east, and look up the river towards the second cataract. Was it perhaps at this point that Rameses II. said good-bye to his wife, who had come with him thus far as he marched at the head of his armies against the Nubians? It was not safe for her to accompany him further, they had to part, and they knew not whether they should ever meet again; so he and she both dedicated this temple together to the Goddess Hathor, and ever her beautiful figure stands looking for his return, and in semblance he stands with her, a memorial of the love they bore to each other."

This extract will show that there is more in these pages than the mere matter-of-fact teaching of the conventional guide-book. After two more days the return journey commenced, and within a week of their first arrival at Abu-Simbel Dr. and Mrs. Tirard were anchored again at Luxor. Here they remained seven days, exploring and re-exploring Karnak and Luxor on the right bank, and crossing and recrossing the water to Thebes and its surroundings. One short chapter is given to the journey from Karnak to Assiut, which deserves attention from its notice of Abydos and the Coptic monastery within easy distance from that place. This is followed by what is called a "Supplementary Chapter on Cairo and its Neighbourhood," which will not only be found interesting to Egyptologists, but should also prove of great practical utility to the every-day tourist in the land of the Pharaohs. Roughly reproduced as are some of the illustrations, they add to the interest and completeness of the book, and are, as a rule, appropriate and suggestive—"appropriate" as much with reference to the text as in showing the result of sketching from a steamer in motion, and "suggestive" as possible parts of larger and more finished pictures.

R. B. D. is the author of an *Illustrated Guide to the Riviera* (Ward, Lock, Bowden & Co.), and he professes to be well qualified for the task by his residence there during many years. No date is given on the title-page, yet, as there is a reference to the Queen's visit to Grasse this year, it might be supposed to be trustworthy at the present time. A close examination shows that the author is behindhand in his knowledge. He names the hotels at the places which he describes, yet he omits some of the newest and best, such as the Grand Hôtel du Parc at Genoa, the Terminus Hôtel at Nice, the Hôtel Métropole at Cannes, and the Hôtel Cap Martin on the promontory of that name near Mentone. He says that St. Tropez "will never become a place of any importance until a branch railway is opened to it"; a branch railway has been opened for nearly a year, and it is shown on R. B. D.'s map of the

locality. He writes that the Marquess of Salisbury "has purchased a small estate at Beaulieu and, it is said, intends to construct a winter residence." The "winter residence" has been constructed and occupied by the Marquess. He writes that an English Church service is held every Sunday at one of the hotels in Monte Carlo. No service other than that of the Church of Rome is tolerated there; the English visitors go to a church built for the service of their country over the frontier in France. These are but a few blunders, but they are enough to weaken our confidence in R. B. D., and they make us think that he cannot have profited by his many years' sojourn on the Riviera.

CHRISTMAS BOOKS.

Redskin and Paleface. By Ascott R. Hope. (Hogg.)
The Coxswain's Bride, and other Stories. By R. M. Ballantyne. (Nisbet & Co.)
The Brown Owl: a Fairy Story. By Ford H. Madox Hueffer. Two Illustrations by F. Madox Brown. (Fisher Unwin.)
Aboveboard: a Tale of Adventure on the Sea. By W. C. Metcalfe. (Nisbet & Co.)
Comrades True. By Elinor Davenport Adams. With Illustrations by Edith Scannell. (Olivphant, Anderson & Ferrier.)

IN 'Redskin and Paleface' is compiled a stirring narrative of Indian warfare in the plains, bringing the history of that sanguinary and not very glorious struggle down to the death of Sitting Bull and the massacre of the Sioux at Porcupine or Wounded Knee Creek. Such tales as that of Mrs. Kelly's captivity are full of interest, though one feels they are to be accepted with a little reservation. No deductions, unhappily, are to be made from the stories of Indian atrocities on the one hand and unscrupulous vengeance on the other. The best of the United States soldiers have denounced the political treatment of the Redskins by the subordinate agents of Government.

Mr. Ballantyne in 'The Coxswain's Bride' has produced a new sensation by wrecking a ship in a cave, against the roof of which the vessel manages to strike. This and the marriage of the coxswain in his seafaring dress, fresh from a stormy night in the lifeboat, differentiate this story of life on a desert island. 'Jack Frost and Sons' is a commendable attempt to recommend charitable exertion for others as enhancing the happiness of a "seasonable" Christmas; and 'A Double Rescue' is also a philanthropic and hopeful story for that distantly approaching festival.

'The Brown Owl' is fascinating in appearance, but we cannot help thinking that it will prove less attractive to children than to their elders. There are no fairies at all of the good old-fashioned kind, but there is not a little enchantment; and when the great officers of State, Merryminer and Lord Licee, come upon the scene, we find ourselves in the realm of political satire. Mr. Hueffer has a nimble wit and some humour, but we do not feel sure that fairyland is the best place for him. 'The Brown Owl' is adorned with two charming illustrations by Mr. F. Madox Brown.

Mr. Metcalfe's book is sufficiently technical to inspire confidence in boyish readers, and he provides enough variety of incident in his story of sea life to arrest their attention. To be lost on an iceberg and thence picked off by pirates is something fresh as far as our recollection goes. To be sure, the pirate captain is the gentlest-mannered man—what children call a "good" pirate—and repents and lives cleanly but he has some sufficient ruffians with him to keep up appearances. Mr. Adams, the mate of the merchantman, is the spokesman of virtue.

'Comrades True' is more full of matter than most children's books. The hero and heroine are small friends of an artless type, full of all the love of scrambling and wandering that

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THE VERB "TO SLATE."

I LATELY took occasion to explain, very briefly, that the verb to slate, now not unfrequently used in the sense of to abuse, pester, &c., is an old verb, and found in Anglo-Saxon. As this statement has been questioned, I beg leave to submit some of the evidence. The fact is, the word is fairly common, and it is only the ignorant who cannot trace its use during the Middle-English period.

An attempt has also been made to confuse it with the distinct, but related word, to slat. All this shows considerable incompetence to deal with the history of the word.

The A.-S. form is *slætan*, with long *a*. "Man *slætte* tha anne fear," people were baiting a boar (*Ælfric*, 'Lives of Saints,' ed. Skeat, p. 266).

In the 'Ornulum,' l. 13,485, it simply means "to hunt" or "chase," as the context shows; but, as the whole context is very long, I must omit it. The line is "to *slætnn* after sawless," i.e., to hunt after souls, or pursue after souls.

In the 'Vox and Wolf,' line 7 from end, as printed in the 'Reliquiae Antiquae,' p. 278, and by Mätzner, we are told that when people spoke the wolf, they "weren egre him to *slate* Mid grete houndes, and to bete," i.e., they were eager to pursue him with great hounds, and to bait him. The spelling may mislead those who do not understand that the open *e* and close *e* are here written alike. The *e* in *slate* and in *betate* was open.

In 'St. Julian,' p. 52, we find: "They *slatten* him with hundes." This refers to a devil conquered by St. Julian, and led captive by her. The people then assembled, and pelted him with stones and bones, and slated him with hounds.

In 'Polit. Songs,' ed. Wright, p. 154, we find: "He sitteth as a *slat* swyn that hongeth is *eren*"; i.e., he sits like a baited boar that hangs by his ears. Mr. Wright absurdly explains it by *slit*; but *slat* is here the pp. of *sleten*, and, of course, quite distinct from *slated*, the pp. of *slat*, as well as from *slit*, the pp. of M.E. *slitten*. One is obliged to point out these things, for some seem to glory in blundering, which they also find very easy to do.

In 'Layamon,' l. 12,304, where the later text, speaking of a king, says that "he was an hontyng," i.e., was engaged in the chase, the earlier text says that "he wes an *slating*."

In 'King Alisaunder,' ed. Weber, l. 200, there is a description of various sports. These consisted of a chase of lions, of baiting of bears, baying (bringing to bay) of boars, and "of bole-slaying," i.e., and of bull-baiting.

In the 'Wars of Alexander,' ed. Skeat, l. 380, we find the verb used in a secondary and intransitive sense: "and ferly fast *slatis*," i.e., and

wonderfully quickly he hastens. The idea is that of a dog flying at a bull.

All the quotations, except the first and last, are given in Stratmann. But I explain them at greater length for the benefit of the helpless.

Of course, the word is quite common in Northern English. Gawain Douglas, in his 'Palice of Honour,' speaking of Acteon, says: "I saw, allace! his houndis at him *slatit*," i.e., let loose at him, set on at him. Ray, in his 'North-Country Words,' ed. 1691 (see my reprint), has "Slate; to slate a dog is to set him at any thing, as swine, sheep, &c." The spelling is poor, as it implies an original close *e*. Hence Thoresby, in his letter to Ray in 1703, corrects it, "Slat, as to slate a dog." And Grose spells it *slate*. Hence we find the forms *slate*, *slete*, copied from Grose and Ray respectively, in a not uncommon work entitled Todd's 'Johnson,' with the correct derivation (very nearly).

I really do not think I need go through all the Northern provincial glossaries; perhaps it may suffice to say that it is given in Brockett, ed. 1846, who refers to Todd's 'Johnson.' But it is worth while to quote the Lincolnshire use in Peacock's 'Manley and Corringham Words,' because it helps to show the transition in sense. Mr. Peacock gives: "Slate, v. to rebuke, to revile. Only think how he went away like a staled dog—rated, I should have said, 'Mabel Heron,' i. 80." Here it is the dog who is *slated*, whereas in old times it was the dog's business to slate.

The muddled attempt to confuse this word with the verb to *slat* deserves a moment's notice. *Slat* is, properly, a substantive, meaning a lath, flat bar of wood, known to most carpenters. Hence the verb to *slat*, to strike as with a bar of wood. The word is not native English at all, but borrowed from O.F. *esclat*. The modern English *slate*, sb., is formed from the dative case of *slat*, sb. Hence the difference in vowel-length; compare the difference between *mead*, nom., and its dative *meadow*, or between *shade*, nom., and its dative *shadow*, all of which I have fully explained long ago.

WALTER W. SKEAT.

LAMB'S 'JOHN WOODVIL.'

WHEN Canon Ainger's edition of Lamb's letters was on the point of publication—the text printed off and the notes in proof—there was placed in his hands a bundle of letters which Lamb had addressed to Thomas Manning, together with a manuscript copy of 'Pride's Cure,' alias 'John Woodvil.' Examination showed that Talfourd had printed practically all in the letters that was printable in 1837 and 1848, but Canon Ainger discovered one of singular interest which, for reasons no longer existent, had been withheld, and the greater part of this found a place in his notes (i. 327). One other letter, which Talfourd may not have seen, was also printed there (i. 330). It was found inscribed on the inside of the cover of the MS. of 'Pride's Cure.' Some time ago, this manuscript having come temporarily into my hands, I collated it with the printed 'John Woodvil,' and with the letters which Lamb wrote about both, and in doing so I found so much that is interesting that I am tempted to ask you to print some of my notes. Before I begin, however, it will be necessary for the reader to note the following *errata* in his copy of the letters. For greater convenience, the numbers given are those of Canon Ainger's edition, vol. i.; but I wish it to be clearly understood that he is in no way responsible for the errors corrected. These are mostly Talfourd's, and I have been able to correct them since the publication of Canon Ainger's book, and mainly from inspection of original documents.

XXXX., p. 90 (undated). The date is October 29th, 1798.

XLIII., p. 107, "April 20, 1799." This is evidently a portion of a letter. It bears no date or legible post-mark, but internal evidence makes it clear that it must have preceded **XXXVIII.**, p. 96, which is dated "Nov. 28, 1798."

LIII., p. 118 (undated). The post-mark is "February 13, 1800."

LXXVI., p. 159. "No date—end of 1800." This letter must have been written late in March or early in April, 1800, for it was addressed to Coleridge while he was the guest of Wordsworth, and engaged in completing his translation of 'Wallenstein,' the proofs of which were sent to Lamb for correction. The last of the MS. of the translation was about to be sent to the printer on the 24th of April.

LXXVII.—VIII., pp. 162, 164. "January, 1801." "January 30, 1801." Probably formed a single letter; see letter to Wordsworth, February 15th, 1801 (i. 327). Talfourd calls **LXXVII.** "a fragment."

LXXXIV. Postscript to, p. 174. "August 31, 1801." This P.S. has no connexion with **LXXXIV.** It is an independent document, and was enclosed in the parcel with the MS. copy of 'Pride's Cure'; probably about the end of 1800 or early in 1801.

Of course, the erroneous dates have led to much misplacing of the letters.

The first allusion to the future 'John Woodvil' occurs in a letter to Southey (XXXV. p. 91, Oct. 29th, 1798) at a time when the two young men were exchanging a good many copies of verses for mutual criticism. "Not having anything of my own," writes Lamb,

"to send you in return (though, to tell the truth, I am at work upon something which if I were to cut away and garble, perhaps I might send you an extract or two that might not displease you: but I will not do that; and whether it will come to anything I know not, for I am as slow as a Fleming painter, when I compose anything) I will crave leave to put down a few lines of old Christopher Marlowe's."

Lamb must soon have got rid of his objections to cutting away and garbling, for before a month had elapsed he had sent Southey two extracts, first the 'Dying Lover,' and next (November 28th) the 'Witch' (i. 97), both of which passages were excluded from the printed play. The 'Witch' is well known, having been printed in Lamb's 'Works' in 1818 and since, besides having been published as part of the letter erroneously dated "April 20, 1799"; but the 'Dying Lover' has not been identified by any of the editors, nor has it been included in any edition of the 'Works.' It was printed anonymously in the *London Magazine* for January, 1822, with the heading 'Dramatic Fragment,' and with these lines in italics by way of motto :

Fie upon't.

All men are false, I think. The date of love
Is out, expired, its stories all grown stale,
O'er past, forgotten, like an antique tale.
Of Hero and Leander.

JOHN WOODVIL.

The "fragment" will be found later among the suppressed passages, following, it will be observed, immediately on the lines taken for the motto. It begins :—

All are not false. I knew a youth who died

For grief, &c.;

and ends with the line :—

Where one day Anna should herself be laid.

A few readings in the print which vary from those in the MS. are mentioned in foot-notes.

Charles Lloyd shared with Southey the pains and pleasures of criticizing Lamb's verses, for Lamb asks the latter if he agrees with Lloyd in disliking something in the 'Witch.' Lamb proposes also to adopt an emendation of Southey's in the 'Dying Lover,'—"though I do not feel the objection against 'Silent Prayer,'" and in the event he did very sensibly stick to his own opinion, for in the *London Magazine* the line runs, as first written :—

He put a silent prayer up for the bride.

One wonders what harm Southey can have seen in it. At this time he was collecting verses for

the first volume of his 'Annual Anthology' (provisionally called the 'Kalendar'), and inviting contributions from Lamb. In writing before the 28th of November, 1798 (i. 107), "This ['Witch'] and the 'Dying Lover' I gave you are the only extracts I can give without mutilation," Lamb may have meant that Southey was at liberty to print them in the 'Anthology.' A year later, October 31st, 1799, when the second volume was in preparation, Lamb wrote :

"I shall have nothing to communicate, I fear, to the 'Anthology.' You shall have some fragments of my play if you desire them; but I think I would rather print it whole."—i. 109.

As a matter of fact, Lamb contributed nothing to the collection except the lines 'Living without God in the World,' printed in the first volume.

Reverting to the letter of November 28th, one learns Lamb's intentions as to the play :—

"My Tragedy will be a medley (as I intend it to be a medley) of laughter and tears, prose and verse, and in some places rhyme, songs, wit, pathos, humour, and, if possible, sublimity."

The composition went on slowly and in a very casual way, for on January 21st, 1799, he writes again to Southey (i. 101) :—

"I have only one slight passage to send you, scarce worth the sending, which I want to edge in somewhere into my play, which, by the way, hath not received the addition of ten lines, besides, since I saw you."

The "slight passage" is one which, it will be seen, was "edged in" near the end of the second act, but taken out again—that beginning

I saw him [John Woodvil] in the day of Worcester fight,
Whither he came at twice seven years,
Under the discipline of the Lord Falkland
(His uncle by the mother's side), &c.

Lamb naively asks Southey, "But did Falkland die before the Worcester fight? In that case I must make bold to unclify some other nobleman." I suppose Southey must have answered that Falkland had been killed at Newbury, eight years before Worcester fight, for when the passage had been edged into the play, *Naseby* and *Ashley* were substituted for "Worcester" and "Falkland" respectively. This was as bad a shot as the first, for Sir Anthony Cooper, whether at Naseby or no, did not become Lord Ashley until sixteen years after that fight.* Had the passage escaped the pruning knife, Lamb's historical research would no doubt have provided a proper battle and a proper uncle for his hero. Again Lloyd appears as a critic, and this time he is obeyed, probably because his objection to "portrayed in his face" was backed by Southey. "I like the line," says Lamb, but he altered it to

Of Valour's beauty in his youthful face
in the Manning MS. Four months later, on May 20th, Lamb sends Southey the charming passage about forest-life, and defends his blank verse against Southey's censure of the pauses at the end of the lines; he does it on the model of Shakespeare, he says, in his "endeavour after a colloquial ease and spirit" (i. 108). Talfourd printed the passage in full, but some later editors have cut down the twenty-four lines to the six opening ones, to the loss of a point in the letter. Lamb says he "loves to anticipate charges of unoriginality," adding—"the last line but three is yours." This line describes how the deer, as they came tripping by,

Then stop and gaze, then turn, they know not why.
Lamb thus gives the line and his reference :—

That met the gaze, or turn'd it knew not why.
Rosamund's Epistle.

But, of course, he misquotes both line and title—though Southey would feel flattered in finding that his friend's memory had done so well. As the editors have not annotated the passage, I will say here that Lamb should have quoted

The modest eye
That met the glance, or turn'd, it knew not why.
Rosamund to Henry.

The poem is one of those in the now scarce

* Sir Jacob Astley? but he too was ennobled after Naseby.

volume which Southey and Lovell published jointly at Bath in 1795, "Poems: containing 'The Retrospect,' [&c.]". I may note here in passing that a word in the last paragraph of this letter has always been misprinted. Lamb wrote, "'Rosamund' [Gray] sells well in London, malgré the non-review" (not "non-revival").

By the end of October the play had evidently been completed (though not yet named), for on the 31st Southey was asked, "Have you seen it, or shall I lend you a copy? I want your opinion of it." None is recorded here, but more than two years later, when Southey was in London, he gave it to Danvers ('Letters of R. S.', ii. 184): "Lamb and his sister see us often: he is printing his play, which will please you by the exquisite beauty of its poetry, and provoke you by the exquisite silliness of its story."

The play must have been baptized as 'Pride's Cure' soon after Hallowe'en, for at Christmas it was submitted under that title to Kemble, and about the same time (December 28th, 1799, i. 110) we find Lamb defending the title (with the vehemence and subtlety of a doubter, as I read) against the adverse criticism of Manning and Mrs. Charles Lloyd. Lamb had lately been on a visit to these friends at Cambridge, and had doubtless taken a copy of his play with him and received their objections there and then—for his defence does not seem to have been provoked by a letter. Manning seems to have begged for a copy—for reconsideration, perhaps, for Lamb, on the 13th of February, 1800 (i. 119)—this is one of the letters which have got misplaced, promised him a copy "of my play and the Falstaff Letters in a day or two." There is no trace of the former having been sent, but the latter certainly was, for on March 1st (i. 114) he presses Manning for his opinion of it—hopes he is "prepared to call it a bundle of the sharpest, queerest, profoundest humours," &c., as he was accustomed to hope when that book was in question. The next mention of the play occurs in the undated letter to Coleridge, which, for reasons already given, must have been written in March or April, 1800. Talfourd's mistake in dating it perhaps led him to suppose that the copy sent through Coleridge to Wordsworth was a printed copy, and that Lamb had printed 'John Woodvil' a year before he published it. If any other proof were needed that Talfourd guessed wrongly, it is supplied by this sentence in the new letter to Manning of February 15th, 1801 (i. 327):—

"I lately received from Wordsworth a copy of the second volume [of the 'Lyrical Ballads'] accompanied by an acknowledgment of having received from me many months since a copy of a certain Tragedy, with excuses for not having made any acknowledgment sooner."

Lamb's reply is so very dry—"Thank you for liking my play"—that we may suppose Wordsworth's expression of "liking" was not very enthusiastic.

Things become clearer when we reach November 3rd, 1800, on which day he thus addressed Manning (I quote verbatim from the original letter) :—

"At last I have written to Kemble to know the event of my play, which was presented last Christmas. As I suspected, came an answer back that the copy was lost.....with a courteous (reasonable!) request of another copy (if I had one by me), and a promise of a definitive answer in a week. I could not resist so facile and moderate demand: so scribbled out another, omitting sundry things, such as the witch story, about half the forest scene (which is too leisurely for story), and transposing that damn'd soliloquy about England getting drunk, which like its reciter stupidly stood alone nothing prevenient, or antevinent, and cleared away a good deal besides...I sent it last night and am in weekly expectation of the Tolling Bell and death warrant."—i. 147.

It will be observed that that second copy sent to Kemble must have differed essentially from the one sent to Manning, for the latter includes the witch story, and retains in its original place the soliloquy about England getting drunk.

To this copy sent to Manning we now come in chronological order, but the exact date of its despatch must remain uncertain. Clearly it was subsequent, but probably not long subsequent, to Kemble's rejection of the play, which took place soon after All Souls' Day, for Kemble must have made up his mind within half an hour of taking up the manuscript. I have ventured to assume in the *errata* above that the argosy which bore all the treasures recounted in the following bill of lading sailed about Christmas, 1800. It is sad to think that the bill of lading itself and the MS. of 'Pride's Cure' are the only salvage.

"I send you all of Coleridge's letters to me which I have preserved; some of them are upon the subject of my play. I also send you Kemble's two letters, and the prompter's courteous epistle, with curious critique on 'Pride's Cure' by a young Physician from EDINBORO', who modestly suggests quite another kind of plot. These are monuments of my disappointments which I like to preserve.....You will carefully keep all (except the Scotch Doctor's, which burn) in *stato quo* till I come to claim mine own."—I. 174.

On the reverse of the half-sheet is written: "For Mister Manning | Teacher of the Mathematics | and the Black Arts, | There is another letter in the inside cover of the book opposite the blank leaf that was." Can it be doubted that "another letter" was the one printed by Canon Ainger from the "inside cover" of the MS. of 'Pride's Cure' (i. 330)? Only the last sentence of it need be reprinted here, and for the sake of its descriptive quality: "This is compounded precisely of the two persons' hands you requested it should be"—the two persons being clearly Charles and Mary Lamb. Before proceeding to the MS. itself, it will be desirable to refer to Lamb's letter to Manning of February 15th, 1802 (i. 179), in which he defends himself against Manning's animadversions on the changes found in the printed 'John Woodvil.' This letter I find addressed to "Mr. Thomas Manning, Maison Magnan, No. 342, Boulevard Italien, Paris," then *en route, cœur léger*, for "Independent Tartary," without the advantage of hearing what the "Tartar-man now exhibiting at Exeter Change" had to say about his native land. The italics are in the original:—

"*A propos*, I think you wrong about my play. All the omissions are right. And the supplementary scene, in which Sandford narrates the manner in which his master is affected, is the best in the book. It stands where a hodge-podge of German puerilities used to stand. I insist upon it that you like that scene."

I sympathize cordially with the reader, who long ago has grown impatient of this introduction, but there is one thing more to add. Its excuse is the best in the world—it is quite new. In that precious letter of February 15th, 1801, is a passage (unprinted) which shows that Lamb (probably) tried George Colman the younger with 'Pride's Cure.' The potentate of the Haymarket was probably less sublimely courteous in his rejection than Kemble.

"Now to my own affairs. I have not taken that thing to Colman, but I have proceeded one step in the business. I have enquired his address and am promised it in a few days."

And now, at last, I am free to describe the manuscript. References are to 'John Woodvil' as printed in "Poems, Plays, and Miscellaneous Essays, of Charles Lamb. With Introduction and Notes by Alfred Ainger. Macmillan, 1884."

It is composed of foolscap sheets stitched into a limp wrapper of marbled paper. The writing is chiefly Mary Lamb's; her brother's portion seems to have been done at various times, for the ink varies in shade, and the handwriting in style.

On the inside of the first cover, as before noted, is written the letter printed by Canon Ainger (i. 330). Then comes a page with:—

"Begun August, 1798, finished May, 1799."

"This comes in beginnⁿg 2^d act.
(Letter)
of Marg. to John."

[Here follows the "Letter" indicated, p. 33.] On the reverse, Mary has written out the "Characters in 'Pride's Cure, a Tragedy.'" In this list Lovel and Gray are described as "two Court spies."

On the next page the play opens, but on the top margin is written:—

"Turn a leaf back for my Letter to Manning."

"C. LAMB."

The point of the underlining of "my" is to distinguish Lamb's letter from Margaret's, which chance to face one another in the MS.

Then comes:—

Pride's Cure.

A Tragedy.

Act the First. Scene the First.

A Servants' apartment in Woodvil [sic] Hall.

Servants drinking.

A Song by Daniel.

"When the King enjoys his own again."

Peter. A delicate song upon my verity.

Where didst learn it, fellow?

And so on for some leaves without material difference from print.

After the speech (p. 28) "All. Truly a sad consideration" comes this continuation of the dialogue:—

Daniel. You know what he said to you one day in conference.

Peter. I have reason to remember the words—"Tis a pity (said he) a traitor should go unpunished."

Francis. Did he say so much?

Peter. As true as I sit here. I told Daniel of it the same day. Did I not, Daniel?

Daniel. Well, I do not know but it may be merrier times with us servants if Sir Walter never comes back.

Francis. But then again, who of us can think of betraying him?

Peter. His son, John Woodvil, is the prince of good masters.

Daniel. Here is his health, and the King's. (They all drink.) Well, I cannot see why one of us should not deserve the reward as well as another man.

Martin. Indeed there is something in that.

Sandford enters suddenly.

Sandford. You well-fed and unprofitable grooms.

And so on as printed, until we come to Margaret's reply to Sandford's speech ending (p. 30):—

Since my ["our"] old master quitted all his rights here.

Marg. Alas! I am sure I find it so.

Ah! Mr. Sandford,

This is no dwelling now for me,

As in Sir Walter's days it was.

I can remember when this house hath been

A sanctuary to a poor orphan girl

From evil tongues and injuries of the world.

Now every day

I must endure fresh insult from the scorn

Of Woodvil's friends, the uncivil jests

And free discourses of the dissolute men

That haunt this mansion, making me their mirth.

Further on in the same dialogue comes the following, after the line in Margaret's speech (p. 31),

His love, which ["that"] long has been upon the wane.

And therefore 'tis men seeing this

Have ta'en their cue and think it now their time

To slue me with their coward disrespects,

Unworthy usages, who, while John lov'd

And while one breath'd

That thought not much to take the orphan's part.

And durst as soon

Hold dalliance with the chafed lion's paw,

Or play with fire, or utter blasphemy,

As think a disrespectful thought of Margaret.

Sandford. I am too mean a man,

Being but a servant in the family,

To be the avenger of a Lady's wrongs,

And such a Lady! but I verily think

That I should cleave the rudesby to the earth

With my good oaken staff, and think no harm,

That offer'd you an insult, I being by.

I warrant you, young Master would forgive,

And thank me for the deed,

Theo! he I struck were one of his dearest friends.

Margaret. O Mr. Sandford, you must think it,

I know, an sad undecency in me

To trouble thus your friendly hearing

With my complaints.

But I have now no female friend

In all this house, adviser none, or friend

To council with, and when I view your face,

I call to mind old times.

And how these things were different once

When your old friend and master rul'd this house.

Nay, never weep; why, man, I trust that yet

Sir Walter shall return one day

And thank you for these tears,

And loving services to his poor orphan.

For me, I am determined what to do.

And so on as printed down to Margaret's line:—

And cowardice grows enamour'd of rare accidents.

The three lines which follow in print are not in the MS. Margaret continues thus:—

But we must part now.
I see one coming, that will also observe us.

Before night comes we will contrive to meet,
And then I will tell you further. Till when, farewell.
Sandford. My prayers go with you, Lady, and your
councils,
And heaven so prosper them, as I wish you well.
[They part several ways.

Here follows:—

Scene the Second. A Library in Woodvil Hall; John Woodvil alone.

John Wood. (alone). Now universal England getheth drunk.

And so on as printed in Act II. at pp. 37-8.

After the last printed line,

A fishing, hawking, hunting country gentleman, the MS. has these five lines, but Lamb drew his pen through them:—

Great spirits ask great play-room; I would be
The Phæton, should put the world to a hazard,
E'er I'd forego the horses of the sun,
And giddy lustre of my travels' glory
For tedious common paces. [Exit.

Next comes:—

Scene the Third—An apartment in Woodvil Hall; Margaret. Sandford.

Marg. I pray you spare me, Mr. Sandford.

And so on as printed as the continuation of the former scene (p. 32) to the end of that and of the first act. But in the middle of Sandford's speech comes in the "Witch" story, thus introduced:—

[Sandford.] I know a suit
Of lovely Lincoln-green, that much shall grace you
In the wear, being glossy, fresh and worn but sold,
Young Stephen Woodvil's they were, Sir Walter's eldest son,
Who died long since in early youth.

Marg. I have somewhere heard his story. I remember
Sir Walter Rowland would rebuke me, being a girl,
When I have asked the manner of his death.
But I forgot it.

Sandford. One summer night, Sir Francis, as it chanc'd,
Was pacing to and fro in the avenue
That westward fronts our house,—

Marg. Methinks I should learn something of his story

Whose garments I am to wear.

Sandford. Among those aged oaks, &c.

And so the witch story goes on, not quite as printed as a separate poem in the 'Works' of 1818 and after, but not differing very materially. It differs hardly at all from the version sent to Southey (Letter XLIII., i. 107—see *errata* above), and printed at length in Mr. W. C. Hazlitt's 'Mary and Charles Lamb' (1874), p. 241, with a curious foot-note.

Then comes "[Act] the Second. John Woodvil alone. Reading a letter (which stands at the beginning of the book)." The letter is longer in MS. than in print, the words in italics having been withdrawn from the middle of the second sentence:—

The course I have taken....seemed to [me] best
both for the warding off of calumny from myself
(which should bring dishonor upon the memory
of Sir Rowland my father, if a daughter of his
could be thought to prefer doubtful ease before
virtuous sufferance, softness before reputation), and
for the once-for-all releasing of yourself.....

No notable alteration occurs until we come to the second scene, which in the MS. (owing to the transposition of Woodvil's soliloquy) followed immediately on Lovel's reply to Woodvil's speech

No, you shall go with me into the gallery,

printed at the top of p. 37.

J. DYKES CAMPBELL.

MR. PARTON.

MR. JAMES PARTON, the American historical writer, died at his residence in Newburyport, Massachusetts, October 17th. He was born at Canterbury in 1822, and taken to America in his sixth year. After receiving a good education he travelled in Europe, was a schoolmaster for a time in Philadelphia and New York, and began his literary career as a contributor to the *Home Journal*, while conducted by N. P. Willis. His first work, a 'Life of Horace Greeley' (1855), gained a success which enabled Mr. Parton to abandon journalism for the field of historical biography. Here he attracted the interest of all readers by his easy and lucid style, and that of historical students by an original treatment of figures more or less conventionalized. With the exception of Voltaire, to whose career he gave some years of study, his subjects were American—Franklin, Jefferson, Aaron Burr,

Andrew Jackson. Mr. Parton was an extensive contributor to the magazines, and some of his articles were collected. His 'Captains of Industry' and 'Famous Americans of Recent Times' are useful works to the student of contemporary America. The last-named volume contains graphic portraiture of John Randolph of Roanoke, Webster, Clay, and others; the most remarkable sketch, however, being "Theodosia Burr." Mr. Parton's pathetic account of Aaron Burr and his daughter suggests the need of further researches into the life of Burr, whose name rests under a "Jeffersonian" as well as "Hamiltonian" cloud. Mr. Parton had a strong desire to write a life of Thomas Paine, which he regarded as the chief historical desideratum, but was obliged by failing strength to abandon this design. Mr. Parton was twice married, his first wife (Sarah Payson Willis) being known to the literary world as "Fanny Fern." He was a gentleman of generous nature and fine character, and a very industrious and conscientious writer.

THE PUBLISHING SEASON.

MESSRS. ELLIS & ELVEY announce a new edition, with a new preface by W. M. Rossetti, of D. G. Rossetti's 'Dante and his Circle' : with the Italian Poets preceding Him (1100-1200-1300) : Part I. Dante's 'Vita Nuova,' &c., 'Poets of Dante's Circle' ; Part II. 'Poets chiefly before Dante.'

Mr. Gibbons announces 'Memoirs of Charles Lamb,' by Sir T. N. Talfourd, edited by Percy Fitzgerald, with portraits,—a new edition of 'Heraldry, Ancient and Modern,' by Boutell and Aveling, 488 illustrations,—'With Friend and Book in the Study and the Fields,' by J. Rogers Rees,—three new volumes of the "Standard British Classics": Cary's 'Dante's Vision,' and Pope's 'Homer's Iliad' and 'Homer's Odyssey,'—'Our Own Fairy Tales, being the legendary lore of England, Scotland, and Ireland,—'King Arthur and the Knights of the Round Table,' by Charles Morris,—and 'On the Science and Practice of Stock Exchange Speculation,' by 'Ursa Minor.'

Brentano's are about to publish 'Lyrics and Legends,' by Nora Perry, author of 'After the Ball, and other Poems,' and 'The Chase of the Meteor, and other Stories,' by E. L. Bynner.

Literary Gossip.

MARK TWAIN, who made his first great success with a book of European travel, is about to contribute to the *Illustrated London News* a series of letters upon some more recent experiences of a journey on the Continent.

COL. COOPER KING has become editor of the *United Service Magazine*.

MR. WILLIAM BLACK has just completed arrangements with Messrs. Sampson Low & Co. for the publication in monthly volumes, price half-a-crown each, of an entirely new edition of the whole of his novels. The volumes, twenty-five in all, will include those of Mr. Black's books hitherto published by Messrs. Macmillan & Co. They are being revised by the author, so that this promises to be the final and authorized edition of his works. 'A Daughter of Heth' will head the series.

MR. A. D. MILLS, of Godalming, writes: "A paragraph in your issue of the 17th inst. intimates a doubt as to the original place of business of Mr. Smith, father of the late Leader of the House of Commons. In 1830, certainly, and I should say for some years previously, it was on the south side of the Strand, opposite St. Clement Danes Church, about four houses from Essex Street. I remember Mr. Smith

well, and the recent portrait of his son in *Black and White* bears marked indications of the relationship. The shop had a wide bow window on each side of the door, and the left-hand counter was used for the stationery department. The only dressing-case shop between Essex Street and the present establishment of W. H. Smith & Co. at the date mentioned was that of Mr. D. M. Dyte, but there may have been writing desks and stationery requisites in the St. Clement Danes windows, which I do not recollect."

CANON CHEYNE will reply to Mr. Gladstone in the *Nineteenth Century* concerning his attack on the Canon's last Bampton Lectures on the Psalms.

MR. LEWIS APPLETON has a book forthcoming in November on 'The Foreign Policy of Europe.'

THE death of Dr. F. H. A. Scrivener in his seventy-ninth year is a loss to the scholastic world. His fame as a Biblical critic was acquired in early years, during which he was successively an assistant master at Sherborne, curate of Sandford Orcas, Somersetshire, head master of Falmouth School, and incumbent of Penwerris. He was then Rector of Gerrans for fourteen years, when he became Prebendary of Exeter and Vicar of Hendon. Notwithstanding a paralytic attack in 1884, he continued to the last to labour in the promotion of New Testament learning. His 'Notes on the Authorised Version of the New Testament,' and the collation by him of twenty MSS. of the Gospels, first brought him into notice; and his 'Introduction to New Testament Criticism' and his 'Greek Testament' are standard works. He was a leading member of the New Testament Company of Revisers.

THE Edinburgh University Court on Wednesday passed a minute recording their regret at the death of Lord President Inglis, who, in addition to his parliamentary services to the cause of university education in Scotland, had for many years devoted a substantial portion of his time to the duties of the high office of Chancellor of the University.

At the fifth general meeting of the Scottish History Society, held in Edinburgh on Tuesday, the 27th, it was announced that the first publication of the Society for the year 1891-2 will be the volume of letters of James, second Duke of Ormonde, edited by Mr. John Russell, and now ready for the press, under the title of 'The Jacobite Rising of 1719.' The volume will throw fresh light on the origin of the Spanish invasion—hitherto an obscure episode in Scottish history—which ended in the battle of Glenshiel in Ross-shire.

At the same meeting, with Mr. Æneas Mackay in the chair, it was resolved, on the motion of Mr. Balfour Paul, Lyon King, seconded by Prof. Kirkpatrick, that the Council of the Society should respectfully urge upon the University Commissioners "the importance of recognizing the special claims of historical study, and particularly the study of the history of the British Islands, in the arrangements they may make for future teaching and graduation in the Scottish universities."

Apropos of the recent death of the last of the Waterloo officers, we understand that

the volume of 'Waterloo Letters,' which Messrs. Cassell & Co. have had in preparation for some months past, may be expected early next month. It consists of a selection from original and hitherto unpublished letters by officers who served in the campaign, edited, with explanatory notes, by Major-General H. T. Siborne, late Colonel R.E. The book will be illustrated with numerous maps and plans.

The first three volumes of Cassell's "International Series" are now nearly ready for publication, and will be issued in a few days. They consist of 'The Story of Francis Cludde,' by Stanley J. Weyman, author of 'The House of the Wolf'; 'The Faith Doctor,' by Dr. Edward Eggleston, author of 'Roxy' and 'The Hoosier Schoolmaster'; and 'Dr. Dumany's Wife,' by Maurus Jókai, author of 'Timar's Two Worlds.'

THREE caravels are being constructed, it is said—one at the expense of the Spanish Government, two at that of the United States—which are to be, as far as possible, exact reproductions of those which sailed under Columbus on his memorable voyage. They are to be manned by Spanish sailors and commanded by Spanish officers, and starting from Sandy Hook are to proceed up the Hudson and by the Lakes to Chicago, where they will form one of the attractions of the exhibition.

SIR GEORGE DOUGLAS, BART., is to contribute to the new volume of the *Scots Magazine* a series of short stories entitled "The New Border Tales." The series is not intended as challenging comparison with Wilson's well-known tales, but the local surroundings will be practically the same. The first, entitled 'The Nabob: a Story of a Scotch Marriage,' appears in the November number of the magazine. The second, 'The Chief Mourner,' will appear in the December number. In the November number of the *Scots Magazine* there will be an article on 'Carlyle and Kirkcaldy.'

MR. EDMUND DOWNEY is at present engaged upon a nautical novel to be entitled 'A Daughter of the Sea.' It will be published, in the first place, next year as a newspaper serial through Messrs. Tillotson's syndicate. A series of sea stories by Mr. Downey, under the title of 'Coasting Yarns,' commences this week in the *Weekly Dispatch*; and a short Irish story of his, 'The Adventures of a Leprechaun,' will start its serial course with the new year in a syndicate of provincial newspapers.

A PROSPECTUS is issued of a new daily penny newspaper in Dublin, to be called *The National Independent*, and to be the organ of the late Mr. Parnell's views. It is to be launched by a company with a capital of 60,000*l.* in 1*l.* shares. Affiliated with it is to be a halfpenny evening paper, to be called *The Herald*.

MR. JOSEPH HATTON's new novel 'The Princess Mazaroff' will be published simultaneously in London and New York on November 10th. The London publishers are Messrs. Hutchinson & Co., and the American the United States Book Company. This will secure the American copyright of the work.

THE 'Life and Letters of Sir James A. Picton,' who took a very active part in the

formation of the Liverpool Free Library, will be published next month. His son, Mr. James Allanson Picton, M.P. for Leicester, has devoted much attention to the work, and will contribute a considerable amount of matter of local interest in reference to Liverpool.

At the annual meeting of the Union of Lancashire and Cheshire Institutes, held last week at Chester, the Rev. S. A. Steinthal introduced the subject of the establishment of village libraries. He said there were many small places where the facilities for reading might be developed with great advantage. The feeling of the meeting seemed to be in favour of carrying out the suggestion in a practical manner.

'THE MIRROR OF THE HOUSE OF COMMONS,' a book of reference on a large scale concerning the present Parliament, containing biographical notices and photographs of all the members of the Lower House, is being prepared by Messrs. Webster & Cable, for subscribers only.

THE German papers state that Georg Ebers has been at work for two years upon a new novel, 'Per Aspera,' which will be published in two volumes in November. The scene is laid in Alexandria in the third century, under the reign of Caracalla.

WE understand that Dr. E. Zarncke, the son of Prof. Zarncke, whose death we announced last week, has succeeded his father in the editorship of the *Litterarisches Centralblatt*, founded by the professor upwards of forty years ago.

THE *Fliegende Blätter* of Munich will possibly find a rival in the periodical *Humoristische Blätter*, published, under the editorship of Herr Metzendorfer, by the well-known firm of J. F. Schreiber at Esslingen. The new humorous journal aims at excellence both as regards the illustrations and the text, and above all it will be free from coarse *Casernen-Witz*.

UNDER the somewhat old-fashioned title of 'Minerva, Universitäts-Jahrbuch,' Messrs. Kukula & Trübner will shortly issue a calendar containing a list of all the university professors and librarians throughout the world. This international academic annual is to be published at Strasbourg at the beginning of each session.

THE only Parliamentary Paper this week likely to be of interest to our readers is Census, Ireland: Vol. I., Province of Leinster, No. 5, King's County (9d.).

SCIENCE

The Birds of Sussex. By William Borrer. (Porter.)

SINCE the time when the late Mr. A. E. Knox delighted the naturalists of more than forty years ago with his 'Ornithological Rambles in Sussex,' no comprehensive account of the avifauna of the county has been produced, although many contributions to the subject have appeared in magazines, and especially in the costly illustrated 'Rough Notes' by the late Mr. Booth, who recently left his magnificent collection of British birds to the town of Brighton. Meanwhile, Mr. Borrer, resident in Sussex during the course of a long

life, had been studiously observing birds and making notes upon their habits; the result being the present handsome volume, clear in type, with a map and five coloured illustrations from the pencil of Mr. Keulemans.

Owing to the increased attention paid to ornithology during these years, about fifty irregular visitors to Sussex (chiefly pipits, larks, buntings, and finches) have been detected since Mr. Knox wrote; most of them through the perspicacity of the Brighton bird-stuffers, who, with their allies the professional clap-netters, have supplied many rarities to their customers, and have duly obtained their reward. A large proportion of these examples have been obtained alive, and those obtained at the seasons of migration were probably genuine wanderers to our shores. Importations of dead birds in ice or "cold chambers" are, however, by no means unknown, and promise to become more frequent, for collectors, in their desire to exult over their friends through the acquisition of some novelty, are not unwilling to be deceived. But while the mere list of species is swelled by such adventitious means, the county has really lost—ornithologically—far more than it has gained, owing to railway extension and drainage. As Mr. Borrer puts it:

"The whistle of the steam-engine takes the place of that of the wildfowl and the wader." Amberley Wildbrook, the last of the grand morasses of the western division of Sussex, "is converted into so-called smiling meadows, re-echoing with the lowing of cattle instead of the hollow boom of the bittern and the croak of the heron"; and gone from that marsh, as well as from the dykes of Lancing, are the beautiful bearded tits, which used to breed there until the reeds were destroyed. The chough has abandoned Beachy (originally Beauchef) Head, and has probably quitted Sussex altogether, though a few pairs still linger among the chalk cliffs of the Isle of Purbeck in Dorsetshire; the guillemots and razor-bills have been driven by persecution from those crags where Knox sketched them, sitting row above row; while the black-grouse have vanished with the disappearance of the splendid stretches of heather and the sedgy bottoms in which they delighted. The bustard has long since left the downs—that was inevitable; but even the wheatear, an important source of income to the shepherds, has of late sadly diminished in numbers, a large proportion merely arriving on migration and passing on, instead of remaining to breed. A diurnal bird of prey is hardly to be met with, except an occasional sparrow-hawk or a kestrel; while even the owls are destroyed by the farmers, partly because one species—the barn-owl—disturbs by its screeching the rest of the lodgers who occupy many of the farmhouses during the summer months, and partly because a few shillings may be made out of these useful birds by turning their bodies into fire-screens! What wonder that the land is now overrun and the crops devoured by field-mice and other "vermin"; and small pity would the "strigicides" obtain from us if the fate of Bishop Haddo befell them for disturbing the balance of nature. All these facts, which we have epitomized, are sketched with great power

and breadth; while the book is full of interesting details respecting the habits of birds as observed not only in Sussex, but also in other lands visited by the author. There are not a few good stories, one of which may well be quoted:—

"I was once present at an amusing scene, a man being brought before the magistrates on a charge of taking a partridge's egg. The witness, a gamekeeper, had in his hand a chaffinch's nest, containing several small birds' eggs, and a large white one. The chairman [probably the author] told him to hand up the nest to him, and asked which was the partridge's egg. 'The big un,' replied the keeper, with contemptuous assurance; on which he was asked whether he could swear to a partridge's egg when he saw it; and he was very indignant. The chairman, however, taking a pair of scissors from his pocket, deliberately cut open the egg, and producing a young dabchick, set it upon the desk, observing, 'There's your partridge for you,' to the great amusement of the court and the discomfiture of the keeper. The case was, of course, dismissed, the chairman recommending the witness to learn his business before again practising his profession."

An interesting feature of the book is the appendix, which contains extracts from unpublished manuscripts of William Markwick, of Catsfield, near Battle, dating from 1793 to 1805. As an instance of the author's attention to details, we may refer to his remarks upon that regular migrant the redstart, which, strange to say, breeds very sparingly even in the wooded part of Sussex, though tolerably common only a few miles off in Surrey, where the natural features of the country are very similar, if not identical. Respecting recent occurrences of rarities Mr. Borrer is not always up to date; and, as might be expected from an elderly gentleman who simply prints the rough notes which he has made during many years, some remarks are futile, while others show signs of confusion. It was not Mr. Booth who drew attention to the slaughter of the kittiwake gulls, nor did the crime take place at Clovelly; Mr. Booth quoted the entire passage correctly and named his authority. Again, it is rather hard on the editor of the latter part of the fourth edition of Yarrell's 'British Birds' that he should be expressly saddled with the responsibility for a statement which has, indeed, lately proved to be erroneous, but which Yarrell himself made in his first edition of 1843, as well as in every subsequent issue. These are, however, trifling blemishes in such a work; and, on the other hand, we may congratulate the author upon its remarkable freedom from printers' errors, for we have only detected two. Mr. Borrer is fully entitled to the thanks of ornithologists for a very pleasant volume.

HERBERT CARPENTER, D.Sc., F.R.S.

THE news of the sudden death of "Chips," as Dr. P. Herbert Carpenter was familiarly called by his friends, has been to them the cause of real and deep regret. Though occupied by one of the most absorbing of pursuits, Carpenter found time to do a very large amount of scientific work. This was almost limited to two divisions of echinoderms, but his work, though narrow in scope, was treated with a wide knowledge; none ever exhibited better than he the duties and advantages of combining the study of fossil with recent specimens. If he wrote, as indeed he did, at con-

siderable length, he, on the other hand, was careful to omit no detail. He made himself an authority in the subject he studied, and zoological science has suffered a severe loss by his death. The austerity of the father was softened in the son, but not at any loss of a high standard of thought or feeling; he inherited the tenacious patience of his distinguished father, and the love of hard work which has been a note in the character of so many of his family.

Little did the present writer think that he was so soon to mourn the loss of a fellow worker with whose memory he is able to associate many pleasant hours, and who has left much valuable work in an unfinished state.

ASTRONOMICAL NOTES.

TOWARDS the end of next month Venus will become visible again in the early evening, but being in the constellation Scorpio, and at great southern declination, she will set about an hour after the sun. Mars is in Virgo, and will rise during November a few hours before the sun. Jupiter will continue to be a beautiful object during the first half of the night, in the constellation Aquarius; in the middle of next month he will be on the meridian about seven o'clock in the evening. Saturn, like Mars, will be a morning star, passing from Leo into Virgo; in the middle of the month he will rise at about two o'clock in the morning.

A total eclipse of the moon will take place on November 15th, and be visible (if the sky be clear) over the whole of Europe, the total phase commencing at Greenwich twenty-three minutes before, and terminating one hour after, midnight. In the eastern part of North America the phenomenon will commence soon after sunset.

The expression "November meteors" no longer signifies those which appear about the middle of that month, as another stream is now known to be encountered towards the end of it. A brilliant display of this, which is connected with the defunct comet of Biela, is, however, not due until about November 27th, 1898. It is gradually becoming earlier, whereas the stream of November 14th takes place a little later than it formerly did. As its revolution round the sun is accomplished in little more than thirty-three years, and we passed last through the specially rich portion in 1866, the next great display will not be due until 1899; but it will probably be repeated in 1900, as the close aggregation of meteors extends along a considerable portion of the ring, sufficiently for the earth to encounter them in abundance during two successive annual passages through the meteoric orbit. But few, then, of the Leonids, as they are called from their radiant, are likely to be seen on the present occasion; nevertheless, these will doubtless be watched for in the early morning hours of the 15th prox.

Two additional small planets are announced: No. 319 was discovered by M. Charlois at Nice on the night of the 8th inst., and No. 320 by Dr. J. Palisa at Vienna on that of the 11th. The latter has given the name Thova to No. 299, discovered by him on October 6th, 1890, and the names Olga and Fraternitas respectively to Nos. 304 and 309, found on February 14th and April 6th in the present year.

The *Sidereal Messenger* for this month gives an account of the Chamberlin Observatory, recently erected at Denver, Colorado, by the Hon. H. B. Chamberlin, who has also made arrangements for fully providing it with instrumental equipment, including a 20-inch Clark equatorial. The observatory is situated about five miles from the business centre of Denver, at University Park, the seat of the University of Denver, of which it is to form a department. Mr. Chamberlin has erected another observatory for the students.

An Essay on the Distribution of the Moon's Heat and its Variation with the Phase, by Mr. Frank W. Very, of the Allegheny Observatory,

U.S., which gained the prize (proposed in July, 1890) of the Utrecht Society of Arts and Sciences, has recently been published. The observations were made with the aid of a bolometer in connexion with a very sensitive galvanometer. The principal results may best be described in the author's own words:—

"First, that visible rays form a much larger proportion of the total radiation at the full than at the at partial phases, the maximum for light being much more pronounced than that for the heat. Next, as has been foreseen from the eccentricity of the heat areas, their greater extension toward the western limb, and the greater steepness of the sunset than of the sunrise gradient, the diminution of the heat from the full to the third quarter is slower than its increase from the first quarter to the full. Finally, there is a fair agreement between these results and those of Lord Rosse, which extends even to some minor details, such as the attainment of the highest heat a little before the full."

The comet which was mentioned in our "Notes" on the 10th inst. as having been discovered by Prof. Barnard on the morning of the 3rd was sufficiently observed at Mount Hamilton to enable Prof. Campbell to compute approximately the elements of its orbit, by which it appears that it will arrive at perihelion early next month, at the distance from the sun of 1.02 in terms of the earth's mean distance. It is now visible only in the southern hemisphere. It will reckon as Comet e, 1891, for it appears that Prof. Barnard had discovered another (d, 1891) on the 27th ult. Its place was then R.A. 20^h 54^m, N.P.D. 91° 22', on the borders of the constellations Equuleus and Aquarius, moving northerly towards Aquila.

SOCIETIES.

MICROSCOPICAL.—Oct. 21.—Dr. R. Braithwaite, President, in the chair.—The President said that the pleasure with which he met the Fellows after the vacation was very sadly marred by the death of one of their secretaries, Mr. J. Mayall, jun. His loss was one which the Society could hardly hope to repair, because perhaps no person had known more about the microscope and its applications than had their deceased friend Mr. Mayall. The difficulty in which they were placed had, however, for the present been met by the kindness of Dr. Dallinger, who had undertaken to fill up the vacant place until the end of the current session. —Mr. F. Chapman read his paper 'On the Foraminifera of the Gault'—Sir W. J. Sendall exhibited and described a new apparatus which he had devised for making accurate measurements with the camera lucida. The inherent faults of which were explained by drawings on the black-board.—Mr. E. M. Nelson said there could be no doubt that camera lucida measurements, when made in the ordinary way as described, were grossly incorrect, and that the apparatus that had been devised was most ingenious and thoroughly scientific in principle. He thought, however, that there was a much simpler method of obtaining measurements; by projecting the image for a distance of 5 ft., the curve would with so large a radius be practically reduced to a straight line. The camera lucida and neutral tint reflector were only rough-and-ready means, and useful only for ready reference; where correctness was of importance the eye-piece micrometer would best meet the requirements; the ruling of the eye-piece micrometer was now done so perfectly that it was possible to arrive at measurements even as small as 1.500,000th of an inch with far greater accuracy than could be attained with any machine.—Dr. W. H. Dallinger thought there could be no doubt of the value of the apparatus for certain limits, but it would require great care for use with high powers, partly on account of its weight, if made in brass as the specimen before them; perhaps it might be made in aluminium or some other light material.—The discussion was continued by Messrs. A. D. Michael, C. Beck, and Sir W. J. Sendall.—Messrs. W. I. Chadwick and W. Leach's paper 'On the Leach Lantern Microscope' was read, at the conclusion of which the authors gave a demonstration on the screen, exhibiting a number of polariscope and other objects.

COLONIAL INSTITUTE.—Oct. 27.—Mr. C. Washington Eves in the chair.—The following gentlemen were elected Fellows: Col. E. Gorton, Messrs. J. D. Enys, E. R. Deas-Thomson, C. A. Hanson, John W. Meldrum, R. L. N. Michell, and D. Mitchell.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 5.—General Monthly.
- Engineers, 7a.—Corrosion in Steam Boilers. Mr. J. H. Paul.
- Institute of British Architects. Mr. J. M. Anderson.
- Antislavery, 8.—President's Address, 'Matter.' Dr. S. H. Hodder.
- Royal Academy, 8.—Demonstrations. Mr. W. Anderson.
- Shorthand, 8.—Presidential Address, Mr. T. H. Wright.
- Geological, 8.—Archaeological Institute, 4.—Gildes amongst Anglo-Saxon Mexico.' Mr. O. H. Howarth.
- Entomological, 7.
- TUES. Royal Academy, 8.—Demonstrations. Mr. W. Anderson.
- Linnean, 8.—A Theory of Heredity based on Force instead of Matter. Rev. J. H. Huxley.
- WED. Physical, 8.—Corresponding Temperatures, Pressures, and Volumes.' Prof. S. Young.
- Philological, 8.—Pronunciation of the English Vowels in the Seventeenth Century.' Dr. R. Martinet.
- Geologists' Association, 8.—Conversations.

Science Gossip.

WE are glad to learn that the Rev. Dr. Dallinger, F.R.S., has consented to act, for a time at any rate, as a secretary of the Royal Microscopical Society in the place of Mr. John Mayall, jun., who died during the recess of the Society. Dr. Dallinger's assumption of his secretarial chair was very warmly welcomed by the large number of members present at the meeting on the 21st inst.

At a meeting of the Ceylon branch of the Royal Asiatic Society, held at the Museum, Colombo, on Wednesday, September 30th, under the presidency of Bishop Coppleston, Mr. Amyrald Haley, the Director of the Museum, read a paper on 'A New Method of preserving and mounting Zoological Specimens,' in which he stated that he had discovered a mixture which would preserve the variegated tints of fish and reptiles, so that they might be exhibited under glass in all their diversity of colour. This, it is believed, has not hitherto been attained, mounted specimens invariably losing all their colours. The receipt is as follows:—"Add carbolic acid to cocoa-nut oil till the oil marks 10 to 20 degrees below proof on a hydrometer. The more acid the more powerful the dehydrating effect, and judgment must be used. In Ceylon it is best, though not absolutely necessary, to remove the entrails. Place the specimen, carefully wrapped in rag, in plenty of this preparation. If wanted to mount for show, drain off the superfluous oil and mount in glycerine." We hope the new method may be more successful than its predecessors. Time will show.

In the neighbourhood of Schaffhausen, close by the three rocks known as the "Schweizerbild," Dr. Rüesch has discovered a very extensive human settlement belonging to the stone age, which is now being laid bare under his supervision. The settlement is in a rocky niche about 13 metres high and 37 metres long, and is the first of that period which has been discovered in Switzerland which is not in connexion with a cavern. The overhanging rocks offered a roof as protection against the weather. Dr. Rüesch has found here an immense quantity of flint knives, chisels, and lance-heads, bones of the reindeer, roe, stag, hare, cave-bear, and other animals; also human bones, needles, and the beginnings of drawings.

MR. R. G. HALIBURTON has printed in pamphlet form (Harrison & Sons) the evidence he has collected with reference to the existence of a dwarf race in South Morocco. The fact that many of the Moors regard the race, in whose existence it is clear they believe, as "uncanny," much as brownies were regarded in Scotland, or fairies by the Kelts in general, no doubt would account for the reluctance with which they give information to inquirers.

MR. F. W. RUDLER is to lecture on Tuesday next at the Royal Victoria Hall, Waterloo Bridge Road—subject, 'Some Very Ancient Britons.'

FINE ARTS

A History of the "Old Water-Colour" Society. With Biographical Notices and an Account of English Water-Colour Art in the Eighteenth Century. By J. L. Roget. 2 vols. (Longmans & Co.)

(First Notice.)

THE "Old Society" deserved a history, although, unlike the Royal Academy, it neither teaches nor pensions; at least, if it pensions anybody at all, it pensions only its own members, and, as Mr. Roget is silent on this important point, doubtless it does not pension any even of these, however eminent they may be. At any rate, one of the most eminent and popular enjoyed during the later years of his life a pension from the much-abused Academy, which, if the Society had had any money to give, would certainly never have been asked of the Academy to whose exhibitions he never contributed a single work.

Mr. J. L. Roget, whose name was till this history appeared unknown to us as a writer, has done a service by producing two large volumes, crowded to repletion with matter, and valuable from nearly every point of view. Indeed, the sole fault of importance is an excess of material, of illustrative details, and notes of all kinds, the collecting of which seems to have suited the patient and diligent mind of Mr. Roget; and however valuable from the historian's point of view, these volumes would, better than most of their kind, bear abridgment.

The honour of writing this history was, according to Mr. Roget's very modest preface, more thrust upon him than sought by him. It has long been known that the late Mr. Joseph John Jenkins, once the secretary of the Society, had before his death in 1885 collected a vast amount of matter concerning that body and the art to which its members devoted themselves. When Mr. Jenkins died Mr. Roget received his collections and papers, which consisted largely of notes for biographies of artists, and set to work to complete what the secretary had begun.

Mr. Roget's task was the more difficult because, as he tells us, there was in Jenkins's collections little or nothing like a continuous history of the Old Society or of the art it professed; the biographical notes related chiefly to members of the Society, and but a small number had to do with artists who lived and died before it came into existence in 1804. There were long notices of Crastall, Glover, Nicholson, and Varley, and several water-colour painters of early date, while about others much more eminent there was little or nothing. Mr. Roget has been more or less successful in filling many of the gaps left by his predecessor, and if his success has been by no means equally distributed, it was fortunate that he determined to compile a history of sufficient scope to include all Jenkins had done. Had another generation been suffered to pass away before the secretary's matter was turned to account, much of value and many means of ascertaining the truth of records and criticisms of importance would have been lost. Of course, more than thirty years ago, when Jenkins began to collect material, there were plenty of ways of

testing and correcting what he was told by his seniors. Mr. Roget has inquired far and wide, and energetically ransacked magazines, journals, and personal memoirs. He has added from his own resources accounts of the different societies which preceded the "Old" one, or came into existence after its foundation; he has considered, as he was entitled to do, its annals as forming an integral part of the history of the art in England, and supplies some notices of its practice during the eighteenth century. It is probable that he could not avoid it, but in arranging his matter in epochs of, say, seven or ten years, it unfortunately became needful to cut the biographies into as many pieces as there were epochs. Thus the notices of Girtin run through four chapters, and are distinct in each of them. Such breaks mar the smoothness of the narrative, trouble the reader, and tax his memory.

In treating the artists individually Mr. Roget greatly increased his own labour, without, we think, much advantage to the reader, by, to use his own words,

"affording information respecting the number, subjects, sale prices, and special gatherings of the artists' works, and by furnishing such lists as I could gather of published prints after their designs."

These lists do indeed, as the author says, "illustrate the intimate connexion which has always existed between our school of draughtsmen and the engraver's art," but they do so very ineffectually. Far more valuable and interesting is the next portion of Mr. Roget's work, in which, while generally abstaining from criticism of his own, he has gathered from contemporary journals and magazines the opinions expressed by some of the ablest critics of the day on the most noteworthy drawings when they were exhibited. These opinions are generally valuable, sometimes curious, often amusing, and not always prophetic of what came to pass. Bringing them together was one of the most laborious of our author's tasks, and he explains sundry difficulties the readers of centuries hence will experience in understanding various small matters which are plain enough to this generation.

Thus, mentioning a drawing of W. Hunt which is famous as 'Jim Crow,' Mr. Roget is careful to record that the name referred to "one Rice, a comic singer, with a blackened face, [who] was at this time [1837] very popular in London, the burden of his song 'Jump Jim Crow' being in every mouth." Notes of this sort often shed useful light on odd and half-forgotten facts, and they are the more praiseworthy because Mr. Roget seldom fails to supply chapter and verse for every statement that is not based on his own observation—a laudable practice to which much of the value of his history is due. As a very large proportion of these volumes consists of biographies of artists, with occasional notices of their styles and processes, it is easy to understand how important are these references to authorities for data, many of which are obscured by time, and have been confused by lay writers.

Before entering on the history of the Society Mr. Roget has described—in, it must be admitted, the lightest fashion—the condition of water-colour draughtsmanship in

this country during the later half of the eighteenth century, and, in effect, he begins, as other writers have done, with Paul Sandby. But we think that, considering the importance of his subject, and his position as quasi-official chronicler of the Society, it would have been more worthy of the occasion if he had prefixed an account (which need not have been lengthy) of water-colour painting as it existed long before the days of the elder Sandby. If he did not care to go back to tempera painting in the Middle Ages, we at least looked for a reference to Francis Barlow (1626–1702), who occasionally worked in a way which resembled the modern method, and to Monamy, Hogarth's friend, and a good marine painter who worked in water colour with success as great as that of most of those who came after him. G. Cuit the younger was something more than a mere tinter; and the limners who copied oil pictures and took portraits should have had a word or two, although it may not have been our author's intention to investigate the history of the art. Even Alexander Cozens, a noble and pathetic landscapist, gets scantier mention here than we think he deserves. He was born c. 1698—i.e., more than a quarter of a century before Paul Sandby. Samuel Scott was a noteworthy draughtsman of whom we should like more than five lines afford. Simon Taylor—whose drawings of botanical subjects, made in water colours on vellum for Lord Bute (and "Sir" John Hill?), Edward Edwards praised very highly—has escaped the attention of Mr. Roget; to say nothing of flower painters of great ability, such as S. Verelst (c. 1640–1710). Upon the whole it is to be regretted he has not attempted a task which, except in Redgrave's lucid sketch prefixed to a South Kensington catalogue, has never been essayed by a writer of authority.

Mr. Roget, avoiding this part of the great subject, contents himself by beginning with a bare outline of the topographic draughtsmanship of the early men who worked for engravers (such as Kip and the Bucks) of gentlemen's seats, Oxford colleges, public buildings, and the "romantic views" of a somewhat later date. We regret this because the omission seems to confirm a popular idea that *aquarelle* is especially a landscape painter's art. The author says: "It is chiefly in its application to landscape, as opposed to figure-subjects, that we are able to trace the rise and development of water-colour painting." This remark is strictly true, but it implies a narrower view of the subject than we expected or desired, and its effect is to support the popular notion that water colour does not suit "the figure," and to countenance the too frequent neglect of members of the "Old Society" to paint the "human form divine" except in a way which is only suitable to drawing-room tables. The Society is so much the worse for this neglect that we hoped its historian would have joined us in lamenting it.

Of early drawings we are told that the "local hues of objects, whether in sunshine or shadow, were painted at once as the artist saw them [!], and then toned down and adjusted with grey and such other colours as the case might require." This is true only if taken with considerable limitations. The

author's comments on the linear perspective of the English draughtsmen preceding Malton and Pars are correct and deftly enunciated; but they have not much to do with the art of water colours, and nothing to do with the Society's history, all of whose members, whatever may be said of the aerial perspective of some of them, are capable of the linear development of the science. We agree with Redgrave in denying to Paul Sandby the distinction of being the "Father of water-colour art," which his conspicuous position in these pages would seem to claim for him. As to figure drawing in water colours, Michael Angelo Rooker (1743-1801), Rowlandson, and Gravelot were accomplished designers and draughtsmen. Although he worked little in water colour, we think that the influence of H. F. B. Gravelot, which his engravings extended and increased, is not duly appreciated by Mr. Roget when speaking of the defects of figure draughtsmen in the early days of water-colour painting in this country. He did not, of course, directly influence the members of the "Old Society," but his advent in this country produced effects few have justly estimated. Until Stothard employed his "elegant genius" in this branch, Gravelot was the most spirited and original artist of his class and time in England, and his influence spread all over England wherever the figure was drawn.

On p. 24 of vol. i. we notice a passage which is open to more than doubts. Speaking of P. Sandby's time, Mr. Roget writes: "Artists' colourmen were unknown in those days, and Whatman's paper was not made at the Turkey Mills." The latter statement is no doubt literally correct; but to the former we demur. The first "colourman," in the modern sense of that term, was, we believe, a protégé of Sir Godfrey Kneller, who dealt in pigments and vehicles long before the time in view. It is unquestionable that many painters bought the simple materials they employed of drysalters, and troubled themselves little beyond. No doubt certain colours were, as indeed in many cases they still are, ground at home, but to say, "Sandby and his contemporaries had to draw on common writing paper, with such pigments as they could get or manufacture for themselves," is an exaggeration. Reynolds recorded how he combined a variety of materials, pigments, and vehicles on his palette, but he was silent as to their manufacture. This would surely not have been the case had he had much trouble with them. Before his time—*i.e.*, between 1632 and 1697—Mrs. Mary Beale's "deare heart," as she called her husband Charles, "prepared colours and trafficked with painters" for pigments; and Vertue mentioned "Carter" as a colourman. It seems that artists' pigments and vehicles were imported from Paris. As to the paper used by draughtsmen, we doubt if Mr. Roget interprets quite correctly a letter of Gainsborough from Bath, and dated November 20th, 1767, wherein he requests Dodsley, of Pall Mall, London, to procure for him certain "paper for Drawings," upon which, with characteristic energy, he had set his heart to such an extent that he offered "one of my Landscapes" in return for his correspondent's further inquiries; he "would give a guinea

a Quire for a Dozⁿ quire of it." Paper such as artists then employed came from Paris and Amsterdam; while Turkey (hence "Turkey Mill," probably) had long previously furnished paper to Europe. The *filigranes* of Holland, Paris, and Italy, Venice in particular, are well known to collectors of prints and drawings. At any rate, Gainsborough's letter, which is printed at length in the late Mr. B. Jupp's 'Descriptive List of Drawings' and documents collected to illustrate the old exhibition catalogues of which he had so many, does not state that Sandby and his contemporaries had nothing better than common writing paper to draw upon. Even if Sandby had only the huge sheets which were then in vogue with scribes, the hardship of being compelled to use them would not have affected the development of painting in water colours. Gainsborough desired a paper with very close and fine wire marks, a compact surface, and moderate absorbing power. Engravers' paper would have served his turn, especially if a little size had been washed over its surface.

Bits of Canterbury Cathedral, drawn by W. T. Owen (New York, Comstock), is a little book attractive to us because it shows how our national monuments interest our American cousins. As works of art or illustrations of the edifice these sketches are worthless, and they are badly reproduced.

John Heywood's Manual Instruction Drawing Cards, by L. Petty (J. Heywood), is a case of paper filled with cards on which are diagrams useful for tyros in manual exercises, especially incipient carpenters.

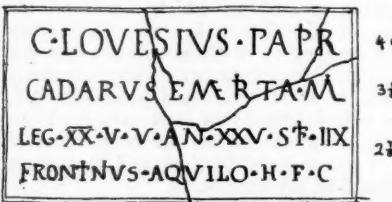
ROMAN REMAINS IN CHESTER.

THE discoveries made up to last May in the North City Wall of Chester were published in the *Athenæum* of December 13th, 1890, and May 16th, 1891. The following paragraphs contain the inscriptions found between the middle of May and the middle of June, at which latter date the exploration of the wall was temporarily suspended. Work was resumed at the beginning of September, and notable results were obtained. The University of Oxford has made a grant of 25*l.*, and the trustees of the Craven Fund at Cambridge have voted 40*l.* to Mr. E. F. Benson, scholar of King's College, Cambridge, to assist in the work. It is most gratifying to find the universities thus encouraging the study of Roman Britain, which, from the days of Bentley (or earlier), they have somewhat overlooked.

I have myself examined the following inscriptions, and, as before, have had the advantage of excellent squeezes sent by the City Surveyor, Mr. I. M. Jones. All the stones are cut from the local red sandstone; all but one seem to be tombstones.

No. 2 gives a *terminus a quo* for the date of the wall.

1. Oblong, 50 in. by 28 in. with fine large letters (size in the margin).



C. Lovesius Papri(ia tribu) Cadarus Emerita, mil(es) leg(ionis) xx. v. v. an(norum) xxv., stip(endiorum) viii. Frontinius Aquilo h(eres) f(aciendum) c(uravit).

Nomenclature, formula, and lettering suggest a fairly early date for this inscription. Emerita is now Merida in Spain; compare inscription No. 5 published in these columns May 16th (p. 644).

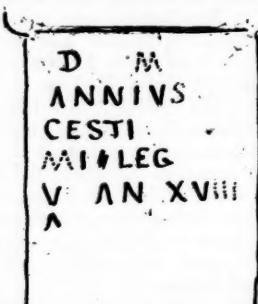
2. Irregular oblong, 38 in. by 18 in.; letters 2 in., not deeply cut. Despite the fractures, the text is apparently almost perfect.



D(is) M(anibus) M. Ulp(ius) M(arci) filius Ianuarius Ulp(i)a Traia(na)s t(ipendiorum) xviii., an(norum) [x]xxvii. [H(eres)] f(aciem) d(uaravit).

Ulpia Traiana is the colony planted (A.D. 110) by Trajan on the site of Sarmizegetusa in Dacia. The name Ulpia is made in this inscription to do duty for the soldier's tribe-name, and is placed where the tribe-name would naturally come. So on a tombstone lately found in Hungary: D. [M.] L. Lucanio Fla. Festo Sisc., for Festo, Fla(via) Sisc(ia) (Arch-epigr. Mittheil., xiv. 81). A soldier called Ulpius would probably have lived in the early part or middle of the second century. He cannot have died before A.D. 157, and, as the stone is slightly worn, the wall was probably built at least some years after this date.

3. Much mutilated stone, 14 in. by 35 in., in shape an altar; on the sides a jug and a saucer. The front has been cleared level, to fit into the wall, and is now all but illegible.



D(is) M(anibus) Annivs.....Cesti.....mi[l]. leg. [xx. v. v.] v(ixit) an(nos) xviii.....

This is the best reading I can get, so far, from the stone. In spite of the shape, the indications of the lettering testify to a tombstone.

4. Fragment, 30 in. by 32 in.; letters, 3½ in. high.



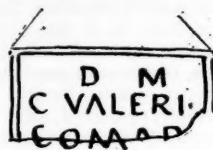
Q. Cornelius Q. f. A.....

5. Fragment, 26 in. by 13 in.; letters of varying size.



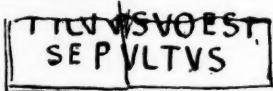
.....vix(it) an(nos) lxx.....Tiberia h(eres) f(aciendum) c(uravit).

6. Fragment, 23 in. by 26 in.; letters, 2½ in.

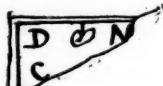


D(is) M(anibus) C. Valeri Com.....

7. Fragment, 32 in. by 16 in.; letters, 2½ in. high—end of a tombstone.



8. Fragment, 26 in. by 23 in.; letters, 2 in. high.

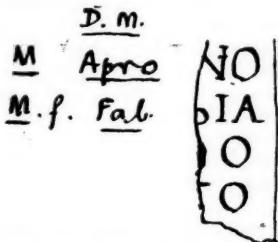


9. Fragment, 35 in. by 27 in., of a relief depicting a horseman killing a bearded barbarian with shield and broken spear. Below are traces of lettering, but only



The relief is one of a type of which several instances have been found during the present excavations. It is remarkable for more vigour and spirit in the execution than is usual in such conventional representations. It was at first thought, but wrongly, that the shield was inscribed.

10. Fragment, 11 in. by 23 in.; letters, 3 in. high.



This is another part of an inscription found in the North Wall in 1883, and edited by myself in the *Ephemeris* (vii. 882). The stone would seem, like a good many others, to have been intentionally broken up for use in the wall. There is a gap of about half a letter between the two fragments.

11. Centurial stone, ansate, 17 in. by 8 in. (letters, 1½ in.), found in clearing away the earth at the foot of the wall.



The reading of the second line is not quite certain in the middle.

Besides these "written stones," there are also, as before, a number of carved and worked stones. One funeral relief (a half-draped figure reclining on a couch with two birds underneath, and on each side of the stone a bird plucking at a bunch of grapes) is particularly well preserved, though the inscription is lost. Seven other fragments or pieces of sculpture belong to tombstones, and there are also several pieces with figures in low relief—one represents a dog chasing some animal—which the original use is not yet clear. They are mostly of the same character as a corner piece found in the spring,

which seems, somewhat rudely, to set forth Perseus and Andromeda, or Hercules and Hesione, or some similar legend.

I may, perhaps, be allowed here to add one or two remarks on some readings of Chester inscriptions proposed by Mr. Hübner in the last (third) volume of the Chester Archaeological Society's *Transactions*.

1. The curious altar ('C.I.L.' vii. 165) usually supposed to be dedicated to the Genius Averni has certainly not got *Aurini* in the second line. The first two lines seem to me to read:—

GENO
AVERNI

Whether the mark before the *a* denotes a century is hard to say. The *e* before the *r* is absolutely certain.

2. The fragment of Purbeck marble (*Ephemeris*, iii. 70) on which Mr. Hübner reads *horologium* has not *oer*, but *oga* or *ogm*. The letter after the *g* is imperfect, but cannot be an *i*.

3. In the inscription of Aurelius Alexander (*Eph.* vii. 887) *SVRVS CO* seems to me quite possible, though the surface is too cut up for certainty. The last line certainly has*ICES ET S.....*, not *H'S.....*

Lastly, I may correct an error of my own. A fragment (*Eph.* vii. 904) on which I thought to decipher *si[gn]ife[r]* has now been placed in a better light, and I should prefer *imaginifer*. *IFI* are plain, and I think the tops of *GIN* precede. This suits better the somewhat battered relief above. F. HAVERFIELD.

Fine-Art Gossip.

THE Fine-Art Society has invited visitors to a private view, to-day (Saturday), of cabinet pictures of the Riviera by Mr. W. Logsdail. The public will be admitted to the gallery on Monday next.

So much interest is felt in many quarters anten the works now going on at Kirkstall Abbey, Leeds, which was among the noblest Gothic remains in existence, that students of art and archeologists will wish for an account of what has been done, is doing, and is going to be done at that place. It will be remembered that it is, we think, about twenty years since half the once stately Perpendicular tower of the great church fell to the ground and took with it a part of the substructure. It is not long ago that a generous citizen bought the site and the vast ruins which occupied the meadow on one side of which the Aire runs swiftly. At that time the meadow was distinguished by many noble trees, and the fragments of the abbey church were draped with ivy in picturesque masses. The roofs of the choir, nave, and transept disappeared long ago, but the vault of the south aisle of the nave, the clearstory above it, nearly all the walls proper of the church itself, and those of a considerable part of the conventional buildings adjoining, together with more than half of the vault of the north aisle of the nave, remained in a more or less solid condition, some parts being much weather-beaten, while others were surprisingly sound, considering that during more than three centuries and a half they had defied the elements and the acid-laden air of Leeds without any care being taken of them. The purchaser, intending that it should continue to be used as a recreation ground, bestowed the whole estate, ruins and all, upon the town of Leeds. The authorities of the town, being, perhaps, a little overzealous, very shortly after they entered on possession, cut down every tree which grew either within or without the ruins, and stripped the walls of every leaf, branch of ivy, shrub, and creeper. Accordingly the abbey and all the structures belonging to it now

stand stark, bare, deprived of all Time's ornaments, and utterly void of any but an architectural interest *per se*. Quite recently scaffolds have been erected against the south aisle of the nave, and, in order that the shrubs and herbage which grew along the broken summit of the wall there might be effectually rooted out, the stones, so far as the roots extended, were taken up. The roots extracted, the wall has been rebuilt in a level line and the summit neatly slated. It is intended to continue this process over all the building. The wall below the slates has been roughly pointed down, and the result is certainly not picturesque. Within the church the walls have been pointed in a similar manner, as well as the huge cylinders of the nave arcade; the vaulting of the nave aisles has been similarly "made good" with cement, and the floors overhead there (an excellent precaution) effectually roofed with impervious materials.

MR. GEORGE WALLIS, who died on the 24th inst., was born at Wolverhampton on June 8th, 1811, and educated in the grammar school of that place. In early life he showed taste for art (especially for that branch of it which is called decorative design) and for artistic archaeology. His technical education was obtained, we believe, in Manchester, where for a time he practised painting. In 1841 he obtained an appointment in the newly formed School of Design in Somerset House, and two years later became Master of the Spitalfields School; in the same year he was removed to Manchester, where he acted in a similar capacity with considerable success, resigning his post in 1846. In 1850 and 1851 he was employed in Ireland and at the International Exhibition. His energy and experience secured an appointment for Wallis as Head Master in the Birmingham School of Design, which he held from 1852 till 1858. In 1853 he was sent with other commissioners to the United States, and took part in preparing for the British Government a report on the art and "art manufactures" of that country. This led to his appointment at the South Kensington Museum, where, rising gradually to become in 1863 one of the Senior Keepers, he remained in office till the beginning of this month, when his resignation was made known, and his post was given to Mr. Purdon Clarke. Mr. Wallis was conspicuously employed in connexion with the Great Exhibition, 1862, and the Paris International Exhibition, 1867. He had a large share in promoting the system now in vogue for circulating specimens of decorative craftsmanship from South Kensington to country schools and provincial museums, and, without distinguishing himself as a scholarly art critic or authority in the finer orders of design, was an excellent organizer, an intelligent lecturer, a capable teacher, and, from the beginning to the end of his long period of service, remarkable for energy and aptitude. He exhibited a few pictures at the Academy, Suffolk Street, and elsewhere.

MR. CORNELIUS PEARSON, of Harpur Street, Bloomsbury, well known for many years as a painter in water colours, passed away on the 19th inst., in his eighty-third year. Mr. Pearson, who was born at Boston, came to London at an early age, and became a pupil to a copperplate engraver. He soon developed considerable talent in water-colour drawing, and for many years (1843-79) was a constant exhibitor at the Suffolk Street Galleries. He was one of the oldest members of the well-known Langham Sketching Club. Being of a very affectionate disposition, he endeared himself to a large circle of friends, by whom his loss is deeply lamented.

MUSIC

THE WEEK.

COVENT GARDEN.—‘Carmen,’ ‘Philémon et Baucis.’
SHAFTESBURY.—‘Ernani,’ ‘Il Barbier,’ ‘Der Fliegende Holländer’
CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES’S HALL.—M. Paderewski’s Recital.
ALBERT HALL.—Royal Choral Society.

CONSIDERABLE activity has marked the arrangements at both opera houses since our last record, and the measure of artistic success attained has been on the whole creditable, though some reservations will have to be made. The performances at Covent Garden have been, so far, exclusively in French, and that of ‘Carmen’ on Thursday last week was of exceptional excellence. Those who had heard in Paris the noble voice of Madame Deschamps-Jehin and witnessed her powerful, but not vulgar presentation of the gipsy were, of course, prepared for her acceptance as an artist of the first calibre. The Michaela of Mlle. Simonnet was a sympathetic and charming performance, and M. Lorrain made a favourable impression as the Toreador. M. Engel, however, was only tolerable as Don José.

On Saturday Gounod’s charming opera ‘Philémon et Baucis’ was performed for the first time in London, although it was produced in Paris as far back as February, 1860. Here we have an instance of the verdict of one generation being reversed by its successor. ‘Philémon et Baucis’ was unfavourably criticized at the time, M. Carvalho, at whose instigation it was performed at the Théâtre Lyrique, finding that his own opinion as to its merits was not generally endorsed. The fantastic plot was regarded as undramatic and uninteresting, and the music as belonging to no particular school of opera. It is curious to read the contemporary criticisms and the disparaging remarks in even the French dictionaries of music concerning a work which is now so highly esteemed. True, the added choral music and the entire scene in which Jupiter punishes the blasphemers, considered advisable in order to fit the work for the stage of the Théâtre Lyrique, were really out of keeping in an opera of such a delicate *genre*, and their subsequent excision was wise. The librettists, MM. Barbier and Carré, might well have spared the broad humour which they have introduced into their version of the classical myth, but as it now stands the book is sufficiently idyllic for association with Gounod’s extremely refined music. The influence of Auber is more perceptible than in any other of the composer’s works, but the dreamy tenderness which more or less pervades the entire score, and the treatment of the orchestra, are eminently characteristic of the author of ‘Faust.’ It says much for the charm of the music as well as for the excellence of the performance that ‘Philémon et Baucis’ proves effective even in so large a theatre as Covent Garden, for which it seems eminently unfitted. Certainly a more excellent *ensemble* has seldom been attained than we have in Mlle. Simonnet, M. Engel, M. Bouvet, and M. Lorrain. These artists have played together so many times at the Paris Opéra Comique that the balance is perfect. Equal praise is due to M. Jehin, whose direction of the orchestra shows that he is fully in harmony with the spirit of the

work. ‘Philémon et Baucis’ was repeated on Monday in place of ‘Les Huguenots,’ as originally announced, and on each occasion was preceded by the Garden scene from ‘Faust,’ in which some experiments were made of a somewhat unsatisfactory nature. On Saturday Mlle. Marta Petrina, a very light soprano from Stockholm, essayed the part of Marguerite, and a tenor whose name did not transpire that of Faust, both without success. On Monday Mlle. Martini appeared as Marguerite, and was apparently unable to sing either in time or in tune. ‘Le Rêve’ was announced for Thursday, too late for notice this week.

At the Shaftesbury ‘Ernani’ was revived on Thursday last week, and on the whole Verdi’s early opera was fairly well rendered. Signor Bertini’s voice is too thin and hard to be acceptable, and Madame Valda was a somewhat mature Elvira, but she sang the music with much skill. Signor R. Blanchard made an excellent impression as Carlo, thanks to a fine and well-produced voice.

The performance of ‘Il Barbier’ on Saturday was not of a nature to occasion any revival of interest in Rossini’s once popular comic opera. The Almaviva, Signor Chinelli, can scarcely be said to possess a voice at all, and Madame Gargano is not sufficiently youthful to impersonate Rosina pleasantly. Signor Buti was an acceptable Figaro, but until the Rossinian style of vocalization is again studied by artists of the first calibre it will be as well to permit operas of this school to enjoy a well-earned rest.

We have had frequent occasion to censure Signor Lago for the slipshod manner in which operas are presented under his management, but such a deplorable exhibition of unreadiness as was afforded in Wagner’s ‘Der Fliegende Holländer’ on Tuesday is happily rare. The disgraceful muddle in the orchestra, the chorus, and the staging of the work was all the more irritating because the principal artists were, with one exception, adequate to their duties. Miss Macintyre was one of the most charming representatives of Senta ever witnessed on the London stage. She had evidently studied the part thoroughly, and her singing and acting were alike irreproachable. There was also much to praise in Signor Blanchard’s portraiture of the Dutchman, though his efforts were marred by *vibrato* and self-consciousness. Mr. Philip Newbury made an excellent impression as the pilot, and Signor Novara was competent as Daland. How Signor Dorini came to be accepted for the part of Erik is a mystery. The advice very generally given to Signor Lago to let Wagner alone he will do well to follow, unless he is prepared to take more pains in the preparation of the Bayreuth master’s works.

Three items in the programme of last Saturday’s Crystal Palace concert were marked “First time,” the most interesting being an overture intended to illustrate Burns’s ‘Tam o’ Shanter,’ by Mr. Learmont Drysdale. This young composer, who was born in Edinburgh in 1866, has studied at the Royal Academy of Music, and his compositions introduced in the concert programmes of that institution won favourable notice (*Athen.* No. 3275). The present overture, which won a prize offered by the

Glasgow Society of Musicians last winter, is a somewhat ambitious effort, fully scored, but fairly symmetrical in structure, and on the whole picturesque and effective. The characteristics of Scottish music are introduced, but with a sparing hand. The overture was warmly received, Mr. Drysdale being summoned to the platform. M. Emile Sauret gave a vigorous reading of Saint-Saëns’s Violin Concerto in B minor, a work in the composer’s best manner, and frequently played by Señor Sarasate. Madame Valda introduced a brilliant aria, ‘Ach! Schönheit ist die Wehre’ from Rubinstein’s ‘Nero,’ and rendered it full justice. The symphony was Raff’s picturesque and, as to the first three movements, beautiful ‘Lenore,’ which received a magnificent interpretation.

Since the virtual retirement of M. Rubinstein no pianist has awakened so much interest in this country as M. Paderewski, and it is undeniable that the Polish executant has raised himself in the estimation not only of the general public, but of musicians, since he first came among us. At his recital on Tuesday afternoon there was scarcely any trace of that exaggeration of style which marred his playing two or three years ago, the effects he produced being in every instance purely legitimate. His rendering of Beethoven’s ‘Waldstein’ Sonata was noteworthy, indeed, for artistic repression, though it was full of interesting points; and it is difficult to imagine a more beautiful performance of a selection of Mendelssohn’s ‘Lieder ohne Worte’ or of Schumann’s ‘Papillons.’ M. Paderewski’s exquisite touch was, of course, displayed to the fullest advantage in some of Chopin’s pieces, including the Impromptu in F sharp and two of the Études. On the next occasion, however, it will save much confusion and annoyance if the pianist adheres to his programme; on Tuesday no fewer than nine items originally set down for him were not played, one being so important a work as Chopin’s Sonata in B minor.

Beethoven’s Ninth Symphony and Mendelssohn’s ‘Lobgesang’ are very suitable works to be placed together in a programme, and the experiment made by the Royal Choral Society on Wednesday was an unqualified success. Many fine performances have been given of Beethoven’s colossal work within the last dozen years, but it is safe to assert that it has never been heard to greater advantage than on the present occasion. If some of the more delicate passages in the instrumental movements suffered in the vast arena of the Albert Hall, the tone of the largely increased orchestra was exceedingly fine. As to the interpretation of the *finale* by Mr. Barnby’s matchless choir, no words of admiration could be excessive. We have had frequent occasion within the past few years to employ the language of unqualified eulogy in speaking of the performances of this splendid organization, but all previous achievements were outdone by the perfection with which the most arduous passages in Beethoven’s music were rendered. With regard to the performance of the ‘Lobgesang’ of course nothing need be said. The solo parts in both works were adequately interpreted by Miss Anna Williams, Miss Hilda Wilson, Miss Margaret Hoare, Mr. Iver McKay, and Mr. Watkin Mills.

Musical Gossip.

It is well known that the version of Schumann's D minor Symphony now performed differs from the original as regards the orchestration. The composer's first MS. has been examined by Herr Brahms and Herr Wüllner, and it is pronounced superior to that with which musicians are familiar. It is, therefore, to be published, and we may expect shortly to hear it in performance, probably at the Crystal Palace, where Schumann's music was first popularized in this country.

The project for holding a triennial festival at Cardiff, to which we drew attention several months ago, has now taken shape, and the first meeting will take place on September 20th, 21st, and 22nd next year.

On Monday evening a concert, misnamed a pianoforte recital, was given by Miss Emily Upton at the Steinway Hall. The executant displayed a fair amount of ability in various pieces by Beethoven, Schumann, Mendelssohn, and other composers; and songs were contributed by Miss Marion Godfrey to the satisfaction of the audience.

MR. PERCY NOTCUTT's concert on Monday afternoon at St. James's Hall does not call for criticism in this place. It was one of those heterogeneous entertainments formerly more numerous than at the present time, carried out by a number of eminent performers, but without order, symmetry, or artistic significance of any kind.

MADAME LEMMENS-SHERINGTON, who recently resigned her professorship at the Brussels Conservatoire in order to take up her residence in London, has been succeeded by Mlle. Emly Warnots.

The death is announced at Liverpool of Mr. William Santley, father of the eminent artist. Mr. Santley had attained the age of eighty-two, and had lived his whole life in Liverpool, where he occupied a respected position as a teacher of the pianoforte and singing.

The orchestras which will appear at the Vienna Exhibition may give as many as six performances on dates to be arranged between May 15th and October 1st. It is recommended that German orchestras should give preference to the works of Haydn, Gluck, Mozart, Beethoven, Weber, Schubert, Wagner, Strauss, and Lanner. The names of Spohr, Schumann, and Mendelssohn are conspicuous by their absence from this list. Six states, it is said, have already entered for the musical competitions, but their names are not mentioned. The number of interesting autographs on view will probably exceed 3,600, including the original manuscripts of some of the greatest works of Beethoven, Mozart, and other composers.

LAST week at the Paris Opéra Comique was given the 500th performance of 'Carmen' on Wednesday, and on Friday the 914th of 'Mignon.'

THE receipts for the first ten performances of 'Lohengrin' in Paris amounted to 8,000L. The leading part is now taken in succession by MM. Vergnet, Duc, and Affre.

CONCERTS AND OPERAS NEXT WEEK.

- MON.** — Mr. George Grossmith's Recital, 3, St. James's Hall.
— Paganini Concert, 8, St. James's Hall.
— Covent Garden Theatre, 'Roméo et Juliette.'
— Shaftesbury Theatre, 8, 'Cavalleria Rusticana,' &c.
TUES. — M. Paderewski's Recital, 3, St. James's Hall.
— The Musical Guild Chamber Concert, 8, Kensington Town Hall.
— Royal English Opera, 8, 'La Basoche.'
— Mr. C. Stewart Macpherson's Pianoforte Recital, 8, Princes' Hall.
WED. — Mr. G. T. Hutchinson's Concert, 8, Princes' Hall.
— Shaftesbury Theatre, 8, 'Cavalleria Rusticana,' &c.
THUSS. — Mr. B. E. H. Elliott's Recital, 8, Princes' Hall.
FRI. — Madame Patti's Concert, 8, Albert Hall.
— Shaftesbury Theatre, 8, 'Cavalleria Rusticana,' &c.
SAT. — Saturday Popular Concert, 3, St. James's Hall.
— Western District Post Office Band Concert, 8, St. George's Hall.
** The opera arrangements are, of course, uncertain.

DRAMA

THE WEEK.

TERRY'S. — 'The Times,' a Comedy in Four Acts. By A. W. Pinero.

COMEDY. — 'Godpapa,' a Farce in Three Acts. By F. C. Philips and Charles Brookfield.

MR. PINERO's work is always bright, stimulating, and original. His characters are drawn with much vivacity and lightness of touch, and his dialogue is appropriate as well as witty and epigrammatic. His latest comedy, 'The Times,' has all his distinguishing characteristics. It is, as he says in the preface to the printed version, unpretentious. "It lays bare no horrid social wound, it wrangles over no vital problem of inextricable perplexity." It repeats only the familiar question: "Can the depths be sounded of ignorance, of vulgarity of mind, of vanity, and of self-seeking?" Where it comes short of complete success is in the absence of strong sympathy and in a tendency almost prudish to punish overmuch offences involving no great moral obliquity.

Mr. Pinero's hero is a rich shopkeeper who has become a member of Parliament and is seeking an entry into "society." When his prospects are brightest and the social gates are already ajar, his only son, a disreputable young cad who has been at Oxford, returns, bringing with him a low-born wife and a stepmother. In the despair this occurrence produces the hero takes the advice of an aristocratic friend, who is a "tame cat" in the house, and, after giving the new-comers a sort of education, changes their name, and introduces them into society as people of position. No very serious offence is this. It suffices, however, to bring an interminable train of perplexities and discomforts, and in the end proves the means of relegating the hero to his pristine and happy obscurity.

There is very little in this. So many quaint and comic characters does Mr. Pinero introduce, and so much happy dialogue does he supply, that the tenuity of the whole is scarcely perceptible. Some exceptions may be taken. It is difficult to understand how a girl who has grown in a hotbed of vulgarity should be a model of grace, refinement, and purity. Not too easy is it, either, to accept the change which comes over the hero at the close of the piece. Percy Egerton-Bompas is not a man whom any amount of washing will cleanse. For this, however, the interpreter is in a great measure to blame. Mr. Terry has a very comic individuality. This he has elected once more to show us rather than to realize a creation. A man in the position of Bompas would aim at elegance of dress, and would not wear a white hat thrust upon the back of his head. The character is played as low comedy, and belongs to high comedy. Some other characters were admirably rendered. Miss Fanny Brough's personation of a wife whose devotion to her husband redeems her from vulgarity was as fine and artistic as it could be; Miss Annie Hill enacted with sweet serenity a juvenile heroine; and Mr. Elliott and Mr. Esmond presented two wonderful comic types. Most parts, down to the smallest, were well played. The reception was warmly, though not unanimously favourable, and the piece, in spite of its

want of sympathy, will through pure drollery continue to amuse.

'Godpapa' is unmistakably Parisian in extraction. It presents once more the familiar embarrassments of a man who, before making a *mariage de convenance*, finds himself compelled to dispose of the claims upon him of a previous occupant of his heart. This lady accordingly he introduces as his godchild at a matrimonial agency, and he seeks to secure her a husband. Accident so arranges matters that the husband chosen is his own father-in-law elect, who, undeterred by an unprosperous experiment in marriage, is bold enough to try a second venture.

From a beginning such as this innumerable complications may spring. Those which are now presented are sufficiently comical. As, moreover, the *double entente* of the dialogue is so constant that what is ordinarily regarded as primary signification is almost the smaller portion, the whole keeps the public in a simmer of amusement. The performance is excellent, especially in the case of Mr. Brookfield. Miss Lottie Venne also plays with drollery, and Miss Annie Irish with an amount of grace not often to be found in farcical comedy. Mr. C. H. Hawtrey meanwhile enacts the hero in a style unlike anything with which our stage is acquainted. Of the familiar style of exhibiting perplexity in farcical comedy, Mr. Wyndham is the best exponent. He is the living picture of distraction, restless in movement, vehement in protest and in objurgation. In this line he is unequalled. Mr. Hawtrey, on the other hand, remains plausible, unconcerned, almost immobile. Lie is heaped upon lie, and the most monstrous statements are delivered with a serenity that is bound to carry conviction. Which of these methods is the better who shall say? Mr. Hawtrey has, at least, developed a new style, which approaches more nearly the style of Compton than that of Charles Mathews.

Dramatic Gossip.

THE career at the Royalty of 'Thérèse Raquin' has been short, and the theatre is now closed.

THE Globe Theatre will reopen with 'Gloriana,' a farcical comedy from the French, by Mr. James Mortimer.

'Mrs. M.P.,' a comedy by Mr. Hermann Vezin, which has been played in the country, is before long to be introduced to the London public.

MRS. OSCAR BERINGER has written for Miss Genevieve Ward a modern play on original lines, entitled 'Bess.' It will be produced by Miss Ward (who will play the eponymous heroine) in South Africa, and will then be brought out in London. Mr. W. H. Vernon is provided with a strong character.

By leave of the Curators of the Taylor Institution, Oxford, Mr. William Markheim, Fellow of Queen's College, Oxford, will give at the Taylor Institution, at 5 p.m. on Friday, November 13th, a lecture on 'Possible Points of Contact between Shakespeare and Molière, and a Comparison of their Misanthropes.'

BEFORE the commencement of 'The Times' at Terry's Theatre a portion of the audience gave three groans for the fee system. It may encourage an agitation which, while kept within legitimate limits, has our sympathy, to say that an experienced playgoer knows immediately

whether a charge is made for fees. If briskness and incivility distinguish the attendants he is certain that fees are charged.

MR. PINERO makes in 'The Times' a curious mistake in speaking of a Captain of Coast Guard in a way conveying the idea that he is a person of no more importance than the captain of a Thames steamer. Such an officer is invariably a post captain in the Royal Navy, and ranks with a colonel in the army.

A DRAMATIC version of 'The Naulahka,' a new novel by Messrs. Rudyard Kipling and Wolcott Balestier, was produced for copyright purposes on Monday, the 26th inst., at an afternoon performance at the Opéra Comique Theatre by members of the Compton Comedy Company, which is at present appearing at that theatre in 'The American.'

AT the Lyceum Theatre, Edinburgh, Mr. J. M. Barrie read last week to Mr. Toole a new comedy which is to be produced in London by Mr. Toole during the winter.

ADOLPHE DUPUIS, who died on the 24th inst. at Nemours, was an excellent comedian. The son of Rose Dupuis, a *sociétaire* of the Comédie Française, he made, after two years' study at the Conservatoire, his *début* at the Maison de Molière in 1845. After playing in Berlin he returned to Paris and joined the Théâtre Historique. In 1849 he was engaged at the Gymnase Dramatique, where between that period and 1860 he was seen to advantage in 'Diane de Lys,' 'Le Gendre de M. Poirier,' 'Le Demi-Monde,' 'Un Père Prodigue,' &c. In 1860 he appeared at the Vaudeville in 'L'Envers d'une Conspiration.' He then accepted an engagement in St. Petersburg, where he remained eighteen years, reappearing at the Vaudeville in 1878 in 'Les Tapageuses' of M. Gondinet. Here he stayed, playing with distinguished success in 'Le Nabab,' 'Odette,' 'La Visite de Noces,' 'Le Voyage d'Agreement,' &c. He made one or two visits to London. Dupuis, whose health had for some time been failing, was about sixty-six years of age.

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